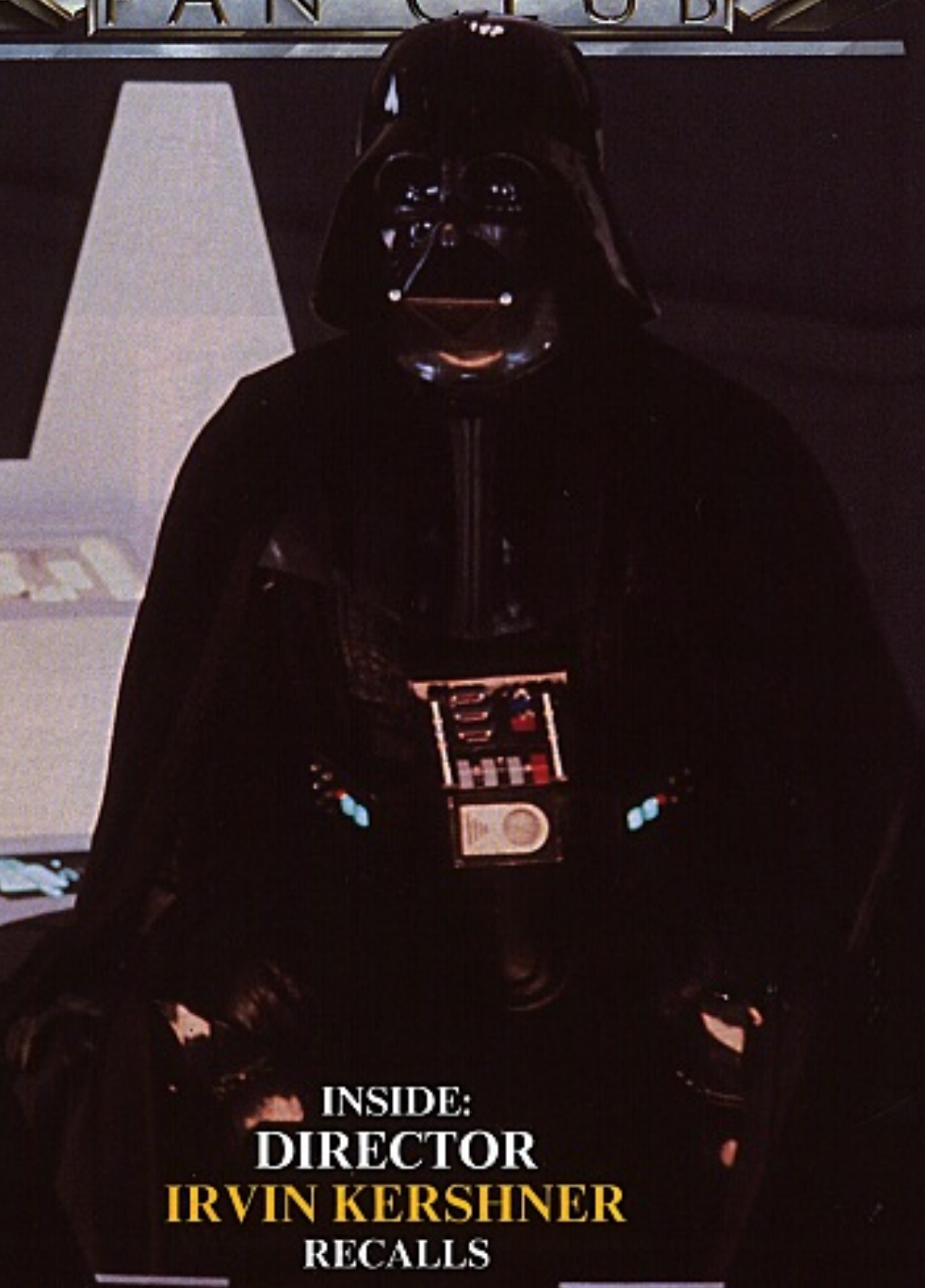


LUCASFILM

F·A·N C·L·U·B



INSIDE:
DIRECTOR
IRVIN KERSHNER
RECALLS

STAR
THE
EMPIRE
STRIKES BACK
WAR

THE FAN FORUM



...Imagine my surprise when I read in the paper — "a fund raiser that's out of this world. A command performance of the first *Star Wars* will be the occasion for a fund raiser on behalf of the Jimmy Fund/Dana Farber Cancer Institute on June 9th." Although I have a copy of *Star Wars* on video cassette, there was no way I was going to pass this up! My all-time favorite movie back on the big screen. The special showing was at ten o'clock in the morning. I arrived early at my local General Cinemas and waited for the box office to open. I stood impatiently among other *Star Wars* fans. Finally, we were able to purchase tickets and go inside. The theater slowly filled to a little over half capacity. The movie attracted all ages. There were teenagers, adults, families, even a grandmother.

At last, the lights dimmed and the 20th Century Fox logo and fanfare flashed on the screen. For the next two hours, I was brought back in time to when I was eleven (I'm now 23) and laying eyes on this movie for the first time. *Star Wars* was new again. I had grown accustomed to watching it on television. What a difference. Using movies as fund raisers is an excellent idea. The June 9th showing of *Star Wars* was \$2.00. So I got to see a movie for a low price and help a special cause. Thank you Lucasfilm and General Cinemas for allowing it to happen and for making my day!

Bruce Randall
Foxboro, MA



...On Saturday, May 19th, my mother and I attended a benefit concert for the Greater Bridgeport Symphony. The concert was titled "A Night At The Movies" and featured such works as Serge Prokofiev's *Lieutenant Kije Suite*, Bernhard Hermann's *Psycho: A Suite for String Orchestra* and Maurice Jarre's *Lawrence of Arabia Overture*.

The finale of the concert was John Williams' *The Raiders March*. Up to that point, the rather stuffy concertgoers had simply applauded politely at the end of each selection, but after John Williams' rousing march, they whooped and shouted! So much so in fact, that the conductor, Maestro Gustav Meier came back out and called for "A few more bars of the same!" Needless to say, everyone in the hall was extremely enthusiastic about that! Mom and I both agreed that the concert definitely ended on a high note!

Gerri Diorio
Bridgeport, CT

...This is the first time I have written to you but there is so much to praise about the club I just had to write. I have been a loyal *Star Wars* fan since 1977 and a loyal fan of Indiana Jones since I first watched *Raiders* in re-release at my local cinema in 1982. I have grown up with these films and they have become a very important part of my life. No other films made can touch them for sheer excellence. The only complaint with them, as every fellow fan would agree, is that they are not made as often as other sequels. It would be great if they were made as often as the James Bond films but quality not quantity has always been Lucasfilm's trademark. I have a massive collection of *Star Wars* especially and *Indy* memorabilia and I never tire of them. I joined the original *Star Wars* Fan Club back in 1983 and thought it was superb. I was devastated when it finished and prayed another club would start. I learned about the newly formed Lucasfilm Fan Club in 1988 as us "Brits" always get everything last after America. I joined in Summer 1989 and I haven't regretted it since. I think the new magazine is much better than the black and white *Bantha Tracks* of the old days. It is so well laid out. The color is lovely and the photos are great. But what of the contents? The magazine is very informative and always covers everything Lucasfilm achieves — past and present. Your interviews are also brilliant. You have interviewed the greatest moviemakers and actors in the

world — the George Lucas interview in issue #6 and the Steven Spielberg interview in issue #8 were superb! I'll have to get back issues to read the Harrison Ford one.

As I eagerly opened the large envelope and read issue #10, I was absolutely engrossed. In fact, I couldn't put it down. Even my dinner wasn't important because issue #10 was so great. The Fan Forum page is good. It's nice to hear from other fans. There are some good ideas expressed. All the letters make fascinating reading and it would be even better if they were two pages long. In issue #10 my heart started pounding when I read about the new *Star Wars* films. I think they will be called the *Clone Wars* and there will be as much characterization and action as the other three. Five or six years is a long time to wait but we've waited seven so I guess our patience will hold out a

little longer!

I'm looking forward to your coverage of the 10th anniversary of *The Empire Strikes Back*. Long live The Lucasfilm Fan Club and May The Force Be With You!

Darren Gale
Hants, England

...Let me say that I, as well as everybody from the corner comic shop owner to the church minister to the common housewife, am delighted to hear the
(Continued on Page 9)

Lucasfilm Ltd. Television Involved with New Series

Lucasfilm Ltd. Television is breaking into live-action series television via basic cable network The Family Channel in a coproduction with Toronto-based Atlantis Film Limited.

The new partners are committed to 22 half-hour episodes of a broad, physical-comedy series, *Maniac Mansion*, which Lucasfilm Ltd. Television will produce at the Cineville Studio facility in Toronto.

The Family Channel will air the series on Sunday nights beginning in mid-September as part of a new comedy block, and the Atlantis distribution arm, Atlantis Releasing, will distribute internationally.

The series will be scripted by some of the alumni of *Second City TV*, the 1977-80 half-hour videotaped series also known as *SCTV Television Network*. Eugene Levy, one of the stars of that show, is writing *Maniac Mansion* with his former *SCTV* colleagues Michael Short, Paul Flaherty, John Hemphill and Don Lake.

Maniac Mansion is loosely based on a Lucasfilm computer game already being marketed (it's also headed for release as a Nintendo game in September).

The series is about a bizarre family with an inventor as the lead character. One of the characters is a 6-foot 4-inch, 250 pound 4 year old. Production began in July.

"The main thing," says Terry Botwick, v.p. of original programming for The Family Channel, "is that it's a family comedy that has family values."



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HIGHLIGHTS OF THE EMPIRE STRIKES BACK 10TH ANNIVERSARY CAST PARTY

BY LISA COWAN
AND A. TOMASIC



WHEET VRRR DOOT BEET BIP!



IRVIN KERSHNER

Remembering *THE EMPIRE STRIKES BACK*



By Dan Madsen

A long time ago in a galaxy far, far away, director Irvin Kershner visited the mist-enshrouded swampy planet of Dagobah and the frozen, wind-whipped snowy world of Hoth. He guided Yoda in the ways of the Force, brought Luke, Han and Leia together on the planet Bespin, and arranged for Darth Vader and bounty hunter Boba Fett to carbon-freeze Han Solo for his trip back to Jabba the Hutt.

Although these events took place well over 10 years ago, Irvin Kershner recalls them as if they were yesterday. "The memory is a very vivid one," he says, "because the people were so important to me and I like them all so much." As director of the second chapter in the *Star Wars* saga, *The Empire Strikes Back*, Kershner worked closely with George Lucas to insure that the continuity between the first film and the second remained intact while also adding his own special touch to the universe that Luke Skywalker lives in.

Affectionately known as "Kersh" by his admirers and friends, Irvin Kershner's



Top: the Imperial Walkers trample the Rebel Forces. Bottom: special effects supervisor Richard Edlund (left) discusses an effect with director Irvin Kershner on the set of *Empire*. Facing page: scenes from *Empire*.

background is a mixture of music and art. The study of music — violin, viola and composition — was the most important activity of his early years. He attended the Temple University — Tyler School of Fine Arts in Philadelphia. Later, he went to New York and Provincetown to study with the famous painting teacher Hans Hofmann. He then moved to Los Angeles where he studied photography at the Art Center of Design. Kershner's accomplishments as painter, photographer and musician are all evident in his work as a film director.

He began his film career at the USC

School of Cinema teaching photography and taking cinema courses under Slavko Vorkapich, the great montage artist and then dean of the School of Cinema. Kershner next accepted a job as still photographer on a State Department film project in Iran under the Four Point Program, which ultimately led to an assignment as a director and cinematographer of documentaries in Iran, Greece and Turkey with the United States Information Service.

When he returned to the states, he and the late Paul Coates developed *Confidential File*, a documentary television series. He later developed and directed the television series *The Rebel*, as well as the pilots for *Peyton Place*, *Cain's One Hundred*, *Philip Marlowe*, etc.

He filmed *Stakeout on Dope Street* independently and when it was bought by Warner Bros., he was on his way. Some of his best known films are *A Fine Madness* with Sean Connery and Joanne Woodward, *The Flim Flam Man* starring George C. Scott, *Up the Sandbox* with Barbara Streisand, *Return of a Man Called Horse* starring Richard Harris, the

critically acclaimed TV movie *Raid on Entebbe*, which was nominated for 9 Emmys, including Best Direction, *The Eyes of Laura Mars* starring Faye Dunaway and Tommy Lee Jones, *Never Say Never Again*, Sean Connery's return to the role of James Bond, the HBO film *Traveling Man* starring John Lithgow, for which Kershner was nominated for an ACE Award, and his latest, *RoboCop 2*.

The Lucasfilm Fan Club recently met with Irvin Kershner to discuss his memories of working on *The Empire Strikes Back*.

Irvin, which directors, past or present, have influenced you?

I'm very much influenced by Akira Kurasawa and David Lean — I love every one of Lean's films. I love the way he uses the environment and the way he tells a story. What I love about Kurasawa is his imagery and his offbeat way of telling you a story without hitting you over the head. He's a real storyteller. His film form is magnificent — there's not a wasted moment in a Kurasawa film. With all the great directors, you can see their humanity coming through in their films — their concern for people and for the earth. But there are lots of other directors that I really love. The world is full of great filmmakers. But I tend to like the Europeans the most because of their humanistic approach to film.

Films in the United States are so expensive now that the film companies don't seem to be able to take a chance with the films that won't make 100 million dollars. So you see very few of them. Unfortunately, in Europe and in Asia, some of the best films are the small ones and in this country, the best films are the large ones — we've reversed the whole thing.

Do you recall how you were approached to direct *The Empire Strikes Back*?

I had a phone call from Gary Kurtz who asked me if I would be interested and I said I would think about it. I talked about it with my agent and I said, "Oh, what a hard act to follow! *Star Wars*! I don't know." I was kind of put off by the enormity of the job and having to not top it. I never believe in topping, I believe in just making something which stands on its own terms. I thought, "What a difficult job!" I met with George Lucas at Universal over lunch and he began talking about what he wanted to do and how important the second film was, because if the second one worked, then he could make more. If the second one didn't work, then that would be the end of *Star Wars*. So I thought about it and said, "Well, why do you want me? Of all the younger guys around, all the hot-shots, why me?" And I

remember he said to me, "Well, because you know everything a Hollywood director is supposed to know but you're not Hollywood." I liked that. Of course, I've always liked George and respected him. I loved his little films and his stuff at USC. I had some seminars with him when I was teaching and he was making some little films. I remember *THX-1138* and, in fact, did my best to make Warner release it. They were reluctant to release it. So I finally decided, "Why not direct this *Star Wars* film." However, I didn't know it would take me almost three years!

So, I went up to see George and he took me to his office and showed me these drawings of what would later be Skywalker Ranch. He said, "This is what this film will pay for." He showed me drawings of the buildings, etc. But he said, "This will only happen if *Empire* works." And that was something else I had to carry on my shoulders. I thought, "Wow, what a dream! That's incredible!" You know, it's not like saying, "Look, we're going to make a lot of money!" It's saying, "We're going to build something." And that was the difference for me. That's what hooks me every time. You know, money itself means nothing. It's what's done with it that matters.

So, George convinced me. Actually, he didn't have to try very hard. Once I got into it, I kept going up to San Francisco. Joe



Johnston had drawn the first storyboards of the snow scene. Then we worked on the script for about three months. I had a penthouse apartment in Marin and George, myself and Larry Kasdan would meet and talk and Larry would go off and write. We would meet again a couple of days later and he would go off and write, etc. We totally rewrote the script.

I then went off to England and, for over a year, just worked on storyboards. There were no locations to look at except Norway and I made a few trips there. But the storyboards were going to be the film so I just worked on them. I filled up my walls with these pictures. Then I would bring in an artist who would make them pretty. We made a book and George had that back in California and I kept a copy. Everything was numbered and coded. The special effects and all the major sequences were indicated. It's a magnificent book. It shows every single important scene in the picture. After that, filming began. We started in a snow storm in which it was 26 degrees below zero. It was March in Norway. There was a windstorm blowing snow around. It was too cold to snow. It was supposed to be nice and calm then and it was so cold that I literally put the camera two feet outside the doorway of our

hotel — that was all that existed where we were. I put the camera two feet outside and everybody stayed inside. And poor Mark Hamill had to go stumbling through the snow towards the camera. And shots like that we took the first day. It was so cold and snowy and windy we could hardly shoot. After that, we had more luck with the weather. Then we went into the studio in England and stayed there — we never went outside.

We were supposed to have 8 stages for 64 sets. That was much bigger than *Star Wars*. Stanley Kubrick, in shooting his film, *The Shining*, burnt down one stage, which meant we were down to 7. Well, we were behind before we even started. To build these giant sets, shoot them, take them down and build another one and keep going was difficult. I think, at one point, there were up to 400 people working. They had every carpenter, every brick layer, etc. They had everyone who could lift up a hammer hammering and making plaster, etc. It was amazing. I would finish shooting, and the next day, the set would be rubble and by noon it would be swept clean and they would be laying out the next set. But, I'll tell you, the organization of the Lucasfilm team is incredible! I would walk onto a set in the morning and

the paint would be wet. I would have to walk around the edges to look at the set while it was drying. In a hour it would be dry and we would start shooting.

The Dagobah set where Yoda lived was unfinished when I started shooting on it. We had about 3½ to 4 feet of water on it. We had to put a 40-foot

ship into that set. It had to go in head first and disappear under the water. The set was unfinished, though. So I had to start shooting many sequences from the last shot and work backwards because the set wasn't completed where I had to start shooting. I would do the shot and everyone would stop building.

After the shot was completed, you would hear banging all around the place and see trees going up, etc. I had to shoot in the parts of the set that were completed. So it was a race. But I think every film is a race. It's really a race against time, a race against disaster, a race against weather, etc. It's always one step away. But I felt very relaxed on *Empire*.

You didn't feel a little nervous about directing the follow-up to the most successful film of all time? The public had very high expectations for the film.

Well, you're expressing that quality that makes for fear. But I put myself into a different frame of mind. My frame of mind was: I'm going to make a wonderful film that has nothing to do with *Star Wars*. If people liked *Star Wars*, they will like this film. So I ignored the previous film. I did not compete with it at all. I only looked at *Star Wars* once when I saw it at the Academy. I looked at it once more on the Kemp and I never looked at it again. I wanted to get my own style. I wanted to move the camera more, when possible. I wanted to use the camera in an exciting way. Most of the time that's not possible because of the special effects. It was a matter of rhythm. So I kept in mind the rhythm of the piece — I didn't want to make it too fast, I didn't want to make it too slow. I felt it would be a slower film than *Star Wars* because it was the second act.

What was your impression of the *Star Wars* cast?

I loved the actors. I thought that they were very creative people. I thought that Carrie was going to have a terrific career. Harrison I adored because he was so creative and so much fun. We really had fun making the picture. We would try things. I would have an idea at the last minute and would go running up to Harrison and say, "Harrison, listen to this: instead of running down the steps, you just stand there and let them come at you. And then you'll jump!" And he would say, "Yeah, yeah, let's try it!"

I'll tell you, Peter Mayhew, who played Chewbacca, worked so hard. He kept fainting from the heat in his costume. But the whole cast and crew were just good people. And they cared. We worked hard — we shot for 6 months and people just kept getting sick and, at times, it really dragged. But, you know what? I couldn't wait to come in every day. I got caught up in the film and I began to believe this world. I began to feel the real world was kind of boring. When I would walk onto one of these giant sets with these hangar doors opening and all these spaceships and such, I felt, "Boy, this is a much more interesting world than the real world." I would have loved to have entered

Top: Kershner with producer Gary Kurtz on the *Empire* set in London, and (below) in Norway.



that world. It was exciting — things were happening. I think that the director has to believe in the world that's being created. I don't care if it's a comedy, a drama, or about killers or whatever, you have to feel the same anxieties, the same passions that are being felt in that phony world you're creating.

A good example of trying to believe in this world, for me, was Yoda. Yoda was the most difficult thing to shoot. It was like pulling teeth but it was exciting! When you saw the rushes, you saw something come alive that had never been done on film — a piece of rubber and plastic, not acting as a puppet, but acting as a living thing. It was a character that would swallow and breathe and blink. He was incredible! Frank Oz did a great job with his team.

You know, when we were shooting on the Dagobah set, I had to wear a gas mask for a lot of the time. I had a mike built into my mask and earphones put on so I could hear Frank below the stage because you couldn't hear anything above the stage. Mark Hamill had to remember the lines that were being said to him because he was playing to a mute. I could hear both, though. But I couldn't stand the smoke after a while. There was so much smoke on Dagobah! I began to get very sick so I wore a gas mask — an old World War II gas mask with a mike built in so they could hear me.

How were you first introduced to the character of Yoda?

When we came over to England, we knew there was going to be a Yoda but we didn't know what he would look like. We talked about using monkeys, then a chimpanzee, then we thought maybe we would use a little kid, then we thought maybe he would be 8ft tall — huge with a big white beard like Moses. It kept going all over the place. Finally, the engineer/make-up man, a wonderful guy in England, who worked with the Frank Oz team, designed this head and brought it in one day. That was one of the few times George Lucas flew over. He was only there about three times for a day or two. He stayed in California because he had his hands full. He would get the rushes, which would be very bad. We would photograph the image on a Movieola and send it to him. We kept everything because I was cutting as we went.

But George only showed up on the set about three times. George was wonderful. He left me alone. If I had any doubts about a scene or if I wanted to cut a scene out or cut it down, or make a big change, I would call him on the phone and we would discuss it. And we would always come to an agreement very quickly. If it was small changes, I would just make them. But I would never deviate from the storyboards that I had

made. If I deviated, I would always call him because he was in the special effects unit. I would say, "The ship is not going to come in from the right but from the left. Therefore, re-orient that whole scene." I would let him know ahead of time so that they wouldn't build stuff they didn't need. We were in touch that way but I didn't call him that many times.

I was shocked one day: I'm shooting, and I look over and way in the back of about 50 people is George standing there. And I said, "George, come over here!" He was sort of embarrassed, he's so shy! So he came over and watched the shooting. That was the morning that we shot a

scene that ended up about 6 seconds on film and it took us 10 hours to shoot! Everything kept breaking! Nothing worked! (Laughter) And George just stood there and never said a word. George is just about the best producer I've ever worked with. He made sure that everything was there.

Back to Yoda for a minute. Wasn't there more than one of the puppets made?

Yes, we made three Yodas. The eyes were supposed to blink and they were supposed to focus when he looked at something close and move apart when they focused on something far. Well, they didn't quite work. You know, in the whole film, I saw only one blink on film because they couldn't make it blink. And I wanted him to blink because that gives you a reality. Well, I saw only one blink but the moves were great and only one of the Yodas was working.

I remember once we had agreed on the look of Yoda, I couldn't find anything to dress him with. I looked around and they brought me different cloths and finally I found the texture that I thought would work. It was thick, raw silk from a piece of Indian cloth. And they actually sent to India and



Top: Kershner, George Lucas and writer Lawrence Kasdan on the set of *Empire*. **Below:** Kershner gives a point of direction to Chewbacca (Peter Mayhew).

got the cloth. It looked handmade, like Yoda had made it himself. But it was heavy, heavy raw silk — I'm sure a bullet wouldn't have gone through it! It was rough-textured with a wonderful natural color and that's what he wore. And we found it at the last minute.

What do you recall most about working on the film?

There were so many things that were happening every day. It was incredible. But, you see, I wasn't trying to beat *Star Wars*. I was just trying to make a film and get the characters to come alive. I wanted to keep the rhythm going and watch the story — I was interested in telling the story and as economically as possible. And, of course, the one thing I looked for every day was humor. How can I get people to laugh? But not laughing at them, but laughing with them. That was important because you're always skating on thin ice due to the fact that everything is so unbelievable. So you have to make some humor.

Also, a lot of things don't work when you build them. Some of the best stuff was simply grabbing a hand-held camera and shouting, "Left, right" and the actors throw

themselves to the left and throw themselves to the right and the camera moves in the opposite direction. That's what we did in the scene where the *Millennium Falcon* is in the bowels of the giant worm. That was just a hand camera and me shouting, "Right . . . left . . . right." And when we looked at it, it was perfect. You can't move the ship set, which was 30 tons, so we found another way to make the scene look believable.

We did a lot of hand-held stuff. For instance, I needed the rocks to rise when Luke gets the power on Dagobah. Well, we didn't have any rocks. It wasn't prepared, so the art director on the set said "I can make them really fast." He ran off and he made paper mache rocks with little wires on them and brought them back. It took about two hours, and we shot them. But this is how you make a film like that. You have to stay on top of it and you have to think constantly. You have to improvise every day but you tell your story. You can do all the playing around you want as long as you tell your story and you let the characters define themselves. You don't depend on the action, you depend on the characters *doing* the action.

The *Star Wars* films have been described as using elements of myth and legend. In what ways do the films display these mythic qualities?

Well, when I took the job, I had never been a reader of science fiction. I read Asimov and Bradbury but I never really read all the other great stuff. So I decided that, instead of suddenly trying to make myself an expert on science fiction, I would do what I believed *Star Wars* was really all about — they're fairy tales. They're not science fiction, they're fairy tales. So I got a hold of some books — a Freudian interpretation of fairy tales, a Jungian interpretation of fairy tales. I read foreign fairy tales, etc. The reason fairy tales are so effective for children is because they deal with the anxieties that children feel as they grow up: the anxiety of wondering whether their parents are really their parents, are their parents going to abandon them? They're afraid of being lost, etc. All these fears are manifest with children. That's what their nightmares are all about. And fairy tales are a sort of waking nightmare. So I studied fairy tales and that's why, when I got into the part that Luke Skywalker discovers he's Darth Vader's son,

I found elements of that theme in fairy tales. But that story point was kept a secret. We didn't even have that in the script. Nobody knew that, not even the actors. I had a page that I took when I was in California that was a substitute page for the scene when Luke is screaming at Vader and hanging on to that pole. Those words were put away in my book and when it came time to shoot, I explained it to Mark. But when he was saying, "No, no, I don't believe it!" Darth Vader was saying totally different things than what you hear in the film. He wasn't saying, "I am your father! We'll rule the galaxy together!" He was saying, "You're going to do what I



"Harrison Ford I adored," says Kershner. "He was so creative and so much fun."

say!" (Laughter) So he had totally different lines. Then, when we went to put it together, we put the real words in. But Mark knew because I told him ahead of time. I told him he was Vader's son and he thought it was great. And he acted it magnificently! He was hanging there by a nylon cord over 40 feet of nothing with wind blowing at him. I had fans and smoke aimed right at him. It was really quite dangerous — I worried about it. And I think he was worried about it, too, and that's what made it so effective.

When I went to the Command Perfor-

mance in England of *The Empire Strikes Back*, in back of me was sitting David Prowse who was the body of Darth Vader. When the scene came on where Vader says, "I am your father," David hit me on the head! (Laughter) He leaned over and said, "Why didn't you tell me! I would've acted it differently!" (Laughter) David wasn't the voice of Darth Vader but he sure walked right! I tell you, body language is so important. Peter Mayhew was not an actor but he did so well as Chewbacca. He's a sweet, sweet man! Peter got sick, he passed out from heat prostration because of the wool suit. He just passed out one day. We took him away and gave him a few days off. So I brought in somebody who was just as big and put on the costume. I had him do just a few little things like turning and raising his arm or walking away, etc. And I had to throw all of that footage out! He didn't look like Peter. Peter had a certain walk, a certain way of holding his head and it was right. So I couldn't use a double for him, the same way you can't use a double for Darth Vader. David had a way of strutting which was unique.

Which sets from *Empire* impressed you most?

Oh, the sets were gorgeous! There were three that impressed me the most. One set was Dagobah. I didn't know how we were going to shoot it. There were trees, and hills, and bushes, and 4 feet of water and it was slippery and pretty dangerous. That set was pretty impressive, though. When you smoked it up and you had clouds hanging in the air, it was magnificent! We closed all the doors and stopped all the air movement and then they sprayed this vegetable stuff and you actually had the mist hanging in layers. We all had to stand still quietly until the air settled and then blow the stuff in. We would

shoot the scene and then the mist would all go to hell as soon as we started moving. But that scene was impressive.

The next impressive set was the large hangar with the big spaceship. That was impressive and, in fact, I didn't know how we were going to shoot that one either! It really baffled me! It was so big and there was so much going on. We also had a lot of special effects to do there. When Harrison Ford runs in on the Tauntaun, that was one of the trickiest shots in the whole film. People had to get out of the way because we

OFFICIAL LUCASFILM MERCHANDISE!

NEW! Signed 10th Anniversary Empire Strikes Back Style-A Poster (LP8)

Artist Larry Noble will only sign 100 of these posters especially for members of the Lucasfilm Fan Club. The art for this poster was created over ten years ago for *The Empire Strikes Back* but was never used. Now you can add this autographed poster to your growing collection. The poster measures 27 x 41 inches and will be shipped rolled and well protected. Don't wait, only 100 of these posters are available. PRICE: \$25.00/ U.S., \$26.00/ CAN., \$27.00/ FOR.



NEW! 10th Anniversary Empire Strikes Back Gold Mylar Poster (LP5)

This gorgeous gold mylar poster has been limited to 500 to keep them a very rare collectible celebrating the 10th anniversary of *The Empire Strikes Back*. At least 100 of these posters have been set aside specifically for fan club members but don't delay order NOW to insure this new poster is added to your collection. It measures 27 x 41 inches and will be shipped rolled and well protected to insure it's safe arrival. PRICE: \$100.00/ U.S., \$101.00/ CAN., \$102.00/ FOR.

NEW! 10th Anniversary Star Wars Style-B Poster (LP9)

Drew Struzan created this beautiful poster back in 1987 celebrating the 10th anniversary of *Star Wars* and personally signed and numbered each print. A limited edition of 3000 were originally produced and the Lucasfilm Fan Club has over 100 available. This beautiful poster measures 27 x 41 inches and was printed on 100% rag archival paper. This may be your last chance to get this poster at this price. PRICE: \$50.00/ U.S., \$51.00/ CAN., \$52.00/ FOR.



NEW! Indiana Jones and the Temple of Doom Release Poster (LP6)

"If adventure has a name... it must be Indiana Jones." This poster from the release of *The Temple of Doom* made that saying part of American folklore and now you can add this stunning 27 x 41 inch reproduction to your collection. Don't wait to order this poster because supplies are limited. PRICE: \$8.00/ U.S., \$9.00/ CAN., \$10.00/ FOR.



Raiders of the Lost Ark Release Poster (LP3)

Back in stock! Indy's adventures begin with *Raiders of the Lost Ark* and now you can have the poster! This 27 x 40 inch reprint of the release poster was printed using the same printer, plates and paper that created the original. This poster is shipped rolled in the same sturdy tubes we ship all our posters in. Quantities are limited. PRICE: \$8.00/ U.S., \$9.00/ CAN., \$10.00/ FOR.



NEW! Raiders of the Lost Ark Re-Release Poster (LP4)

Indy's adventures begin with *Raiders of the Lost Ark* and now you can have the poster that accompanied the re-release of that first Indy film! This 27 x 40 inch reprint of the re-release poster was printed using the same printer, plates and paper that created the original. This poster is shipped rolled in the same sturdy tubes we ship all of our posters in. Quantities are limited. PRICE: \$8.00/ U.S., \$9.00/ CAN., \$10.00/ FOR.



NEW! Indiana Jones and the Last Crusade Japanese Release Poster (LP7)

This is a true collector's item! This unique 27 x 41 inch poster from Japan features slightly different art, (includes young Indiana Jones), than the American version as well as inset photos of George Lucas and Steven Spielberg. A limited number of these reproduced posters are available by ordering now! PRICE: \$20.00/ U.S., \$21.00/ CAN., \$22.00/ FOR.



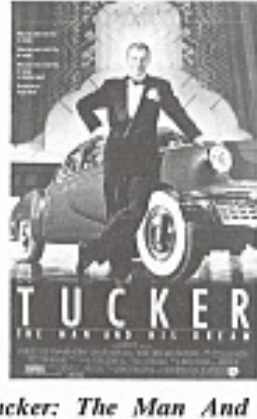
Indiana Jones and the Last Crusade Advance Poster (LP1)

This 27 x 40 inch poster features art of Indiana Jones and the tag line, "The man with the hat is back. And this time he's bringing his dad." No poster collection is complete without this beautiful poster, (this is the same poster as seen in theaters). PRICE: \$8.00/ U.S., \$9.00/ CAN., \$10.00/ FOR.



Indiana Jones and the Last Crusade Release Poster (LP2)

Indiana Jones and the Last Crusade hit theaters in May and the release poster, featuring Indy and Professor Henry Jones, found in every theater, can now be yours. This 27 x 40 inch poster could very well become a collector's item! Be sure you have one—order now! PRICE: \$8.00/ U.S., \$9.00/ CAN., \$10.00/ FOR.



Tucker: The Man And His Dream Release Poster (L41)

"The Man And His Dream" is brought to life in this full-color one-sheet from Tucker, obtained exclusively for The Lucasfilm Fan Club. This is the actual movie poster seen in theaters. Now you can proudly display this 27" x 39" collector's poster from the unique Lucas/ Coppola film in your home. Don't delay, order now! PRICE: \$8.00/ U.S., \$9.00/ CAN., \$10.00/ FOR.

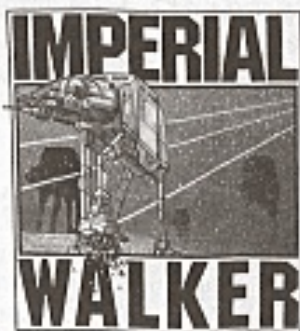


The Land Before Time Release Poster (L70)

This release poster displaying the animation of our favorite dinosaur movie, is one of the most beautiful posters we have ever offered! Measuring an incredible 45" x 29" it is also one of the biggest! Limited quantities of this wonderful poster, as seen at theaters across the country, are available now so don't delay. Order today! PRICE: \$10.00/ U.S., \$11.00/ CAN., \$12.00/ FOR.

STAR WARS

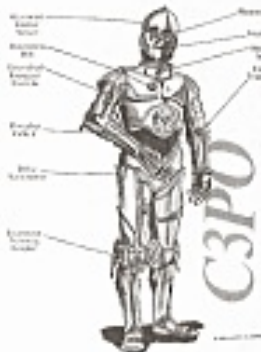
NEW!



Star Wars T-Shirts (L78A-L78C)

Bring back memories of a galaxy far, far away by wearing the AT-AT Walker T-shirt, or the C3PO and R2D2 anatomy T-shirts. These beautiful full color T-shirts produced by National Screenprint bring the STAR WARS saga alive! AVAILABLE IN ADULT SIZES: S, M, L & XL. PRICE EACH: \$12.95/U.S., \$13.95/CAN., \$14.95/FOR.

(L78A) AT-AT Walker



(L78B) C3PO Anatomy



(L78C) R2D2 Anatomy



NEW!

Star Wars Model Kits (L25A-L25F)

MPC/Entl has released these highly-detailed, accurate replicas of some of the most memorable vehicles and characters from the Star Wars films. Each model kit is boxed in its original style package and comes with complete instructions for easy assembly. PRICE EACH as marked.

- (L25A) Snowspeeder — \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25B) Star Destroyer — \$11.95/U.S., \$12.95/CAN., \$13.95/FOR.
- (L25C) Tie Fighter — \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25D) Millennium Falcon — \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.
- (L25E) X-Wing Fighter — \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25F) AT-AT — \$7.95/U.S., \$8.95/CAN., \$9.95/FOR.



Star Wars Blueprints (L22)

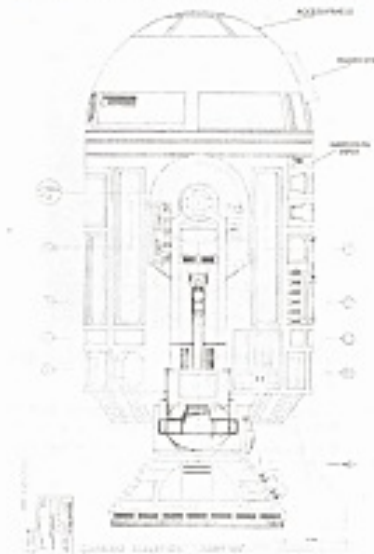
No Star Wars collection would be complete without these authentic blueprints. Featuring many of the designs used in Star Wars, we encourage you to use them to build your own ship and save the Alliance! PRICE: \$6.95/U.S., \$7.95/CAN., \$8.95/FOR.

Star Wars 10th Anniversary Designer Sweatshirt (L29)

Display the 10th Anniversary logo on this designer sweatshirt made especially for the Lucasfilm Fan Club. This 70/30 cotton/poly blend sweatshirt features the 10th Anniversary logo in four colors and is only AVAILABLE IN ADULT SIZE: XL. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Star Wars 1990 Calendar (L3C)

Cedco brings the epic trilogy to life in this beautiful twelve month 1990 calendar. With scenes from all three movies, this calendar will get you through the new year month by month. Don't wait too long or 1990 will be gone, order now! Quantities are limited. PRICE: \$9.95/U.S., \$10.95/CAN., \$11.95/FOR.



NEW!

Droids and Ewoks Original Animation Cels

The Lucasfilm Fan Club is proud to make available original animation cels from Lucasfilm Ltd.'s two animated series, *Droids* and *Ewoks*. These one-of-a-kind cels feature a variety of scenes, include the original backgrounds and vary in price. You will need to send a large Self-Addressed-Stamped-Envelope to The Lucasfilm Fan Club, P.O. Box 111000, Aurora, CO 80011 for a list and description of cels available. These animation cels will be sold on a first-come first-serve basis.

Star Wars Trilogy Movie Posters (L20A-C)

Star Wars returns in these beautiful reproductions of the release posters from *Star Wars*, *The Empire Strikes Back* & *Return of the Jedi*. These posters measure 24" x 36" and are shipped in a sturdy tube to protect them from damage. These posters are in limited quantities, so if you missed them the first time around, order now! PRICE EACH: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

(L20A) *Star Wars*
(L20B) *The Empire Strikes Back*
(L20C) *Return of the Jedi*



Star Wars 10th Anniversary Plate (LSP)

Complete your collection of 10th anniversary merchandise with this stunning commemorative plate painted by artist Thomas Blackshear. The Hamilton Collection presents this impressive 10 1/2 inch circumference plate, hand-painted with a 24K gold border. Each plate is hand-numbered and accompanied by an official Certificate of Authenticity. Quantities are limited! PRICE: \$39.50/U.S., \$41.50/CAN., \$43.50/FOR.



Star Wars Mug Collection (LSM)

Each of these eight handsome mugs features a scene from the *Star Wars* trilogy including Luke Skywalker and Darth Vader, Luke and Yoda, R2-D2 and Wicket, Princess Leia, Han Solo, Chewbacca, the Imperial Walkers and the Space Battle. The reverse of each mug presents an action scene of our heroes challenging two Imperial TIE ships. These mugs are only available in a set of eight. Quantities are limited. PRICE: \$37.90/U.S., \$39.90/CAN., \$41.90/FOR.



A



B



C



D



E



F



G

Star Wars Masks (L26A-L26G)

If you missed them the first time around, don't fret. Don Post Studios once again brings us our favorite character masks. These fantastic replicas from the *Star Wars* saga can be proudly displayed at home or worn to the next galactic party! Darth Vader and the Stormtrooper masks are made of plastic and the rest are made of rubber. Chewbacca, Wicket W. Warrick and Yoda have natural wool animal hair attached to the rubber mask to complete their look. These masks are a one-size fits all (ADULTS) and can be yours by ordering now! PRICE EACH as marked.

- (L26A) Darth Vader \$58.00/U.S., \$59.00/CAN., \$60.00/FOR.
- (L26B) Stormtrooper \$72.00/U.S., \$73.00/CAN., \$74.00/FOR.
- (L26C) Chewbacca \$96.00/U.S., \$97.00/CAN., \$98.00/FOR.
- (L26D) Cantina Band Member \$60.00/U.S., \$61.00/CAN., \$62.00/FOR.
- (L26E) Yoda \$40.00/U.S., \$41.00/CAN., \$42.00/FOR.
- (L26F) Admiral Ackbar \$60.00/U.S., \$61.00/CAN., \$62.00/FOR.
- (L26G) Wicket W. Warrick \$72.00/U.S., \$73.00/CAN., \$74.00/FOR.

STAR WARS ROLEPLAYING GAMES

Star Wars Roleplaying Game (L80)

Everything you need to enter the *Star Wars* universe is in this book from West End Games! The *Star Wars* Roleplaying Game includes an introduction to roleplaying, rules of play, background material, gamemaster and player tips, a solitaire adventure, and a ready-to-play multi-player adventure. A game simple enough for novices, yet detailed enough to satisfy even the most avid fan. A beautiful 144-page hardcover book, the role-playing game contains many striking full-color and black and white photos. PRICE: \$18.00/U.S., \$19.00/CAN., \$20.00/FOR.

Star Wars Sourcebook (L81)

A wealth of useful and fascinating information on the *Star Wars* universe can be found in the *Star Wars* Sourcebook. This fully-illustrated 144-page hardcover book from West End Games is loaded with detailed descriptions, background material, and performance statistics for starships, aliens, Rebel and Imperial forces, vehicles, weapons, and the movie heroes and villains! Invaluable for players of the role-playing game — and for all *Star Wars* enthusiasts! PRICE: \$18.00/U.S., \$19.00/CAN., \$20.00/FOR.

Star Wars Campaign Pack (L82)

West End Games brings us this useful gamemaster's aid for *Star Wars*: The Roleplaying Game includes a 4-panel full-color player/gamemaster screen with charts, tables, and reference material from both the role-playing game and sourcebook, a 21" x 33" starship diagram, and a 32-page book describing how to set up and run a *Star Wars* campaign. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Star Wars Roleplaying Adventures (L83-L84K)

Tatooine Manhunt (L83)

Ruthless Bounty Hunters, Rebel agents, and an Imperial Star Destroyer clash in the hunt for an elusive hero in the desert wastes of Luke Skywalker's home planet of Tatooine. This 32-page adventure from West End Games features a 2-sided color map of Mos Eisley spaceport and the Cantina from the first movie, plus a *Star Wars* scenario. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Strikeforce Shatterpoint (L84A)

Battle Imperial starfighters in the vastness of space, chase deadly probes through asteroid storms, and go up against a heavily-armed escort frigate in this explosive full-length *Star Wars* adventure. This West End Games, 32 page adventure features a color cut-away interior map of a secret asteroid research station, plus a *Star Wars* scenario. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Battle for the Golden Sun (L84B)

On the legendary water world of Seshi, warring high priests, a missing Alliance agent, and Imperial shock troops become entangled in the search for the mystical secret of the Golden Sun. This 40-page adventure from West End Games includes full-color plans of an Imperial Garrison. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Starfall (L84C)

Nine hundred meters of twisted, battle-torn Star Destroyer stand between imprisoned Rebel heroes and freedom in this disaster-filled *Star Wars* adventure. Trapped on a dying Star Destroyer, can you warn the Rebel fleet of its imminent destruction? This 40-page adventure brought to us by West End Games features a color poster, and a special combat scenario with Imperial AT-ST scout walkers. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Otherspace (L84D)

Between hyperspace and real space is... Otherspace. A Rebel prison transport crew accidentally find themselves trapped within this strange place. Only with the help of their captured Imperial prisoners can the Rebels find a way out before something else finds them first. This West End Games, 40 page adventure features a full-color map of the derelict spacecraft *Desolate*. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Scavenger Hunt (L84E)

The Rebels find themselves mediating between two warring races of galactic garbage collectors. They must resolve this conflict to stop an Imperial plot... and time is running out. This 40-page adventure from West End Games features a color poster and a special *Star Wars* scenario. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

NEW!

Riders of The Macabron (L84F)

In *Riders of The Macabron*, a mission to rendezvous with a top Rebel spy goes wrong. The Rebels are chased by Imperial Stormtroopers, strafed by Imperial sky swoopers, and risk death to escape along hundred meter-high tree limbs. They manage to smuggle themselves aboard the famed luxury liner Kuari Princess, only to find their troubles have just begun. This new adventure features poster sized deck plans of the Kuari Princess and 40 page *Star Wars* scenario from West End Games! PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

NEW!

Otherspace II: Invasion (L84G)

Death stalks the galaxy in this new *Star Wars* adventure from West End Games. The dread Charron, destroyers of worlds, have found their way into Realspace! If they are not stopped, the galaxy will surely die. This new 40-page adventure features an *Assault on Hoth* scenario with 40 all-new Action and Event cards. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

NEW!

Crisis on Cloud City (L84H)

A restless stop at Bespin's Cloud City becomes a murder mystery that the Rebel heroes must solve before the City in the Clouds is destroyed. This 40-page *Star Wars* adventure features a complete Saboteur card game with 84 cards, playable on its own or as part of the adventure. West End Games thrills us once again with this action-packed scenario. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

NEW!

Black Ice (L84I)

Black Ice, 7,800 meters long — five times the length of an Imperial-class Star Destroyer. The pride of the Imperial Refinement Fleet. It carries nearly one billion tons of star-ship grade fuel cells — more than a years worth of power for an entire Imperial Main Battle fleet. If she remains in the Empire's hands, the Imperial Navy will cut a swath of destruction across the sector — and beyond. The Empire will do everything in its power to protect her. The rebels must take her — or die in the attempt! Another West End Games 40-page adventure with maps of the Imperial cargo ship *Black Ice*. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

NEW!

Scoundrels Luck (L84J)

"Never tell me the odds!" It started as a simple planetfall on Ord Mantell for some rest and relaxation. But now the Princess is missing, and a knee-high Droid is challenging Han to transgalactic rice — with Leia's life as the prize! This exciting interactive system with long story segments and movie-like intensity and focus puts you so into Han's world, thoughts and feelings that you can almost hear the sizzle of blaster bolts as they whir by. This 80-page solitaire adventure starring Han Solo can be played alone without the *Star Wars* Role Playing Game. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

NEW!

Game Chambers of Quental (L84K)

This new *Star Wars* adventures from West End Games are in stock but were not available for preview. Don't keep that from letting you order now! PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Star Warriors Board Game (L85)

Now you can fly X-wings, The Millennium Falcon, TIE fighters, Star Destroyers, and other starships the way they flew in the movies! This simple to learn yet highly accurate board game allows you to recreate the great space battles from the *Star Wars* saga — or you can pick ships, choose pilots, and create your own battles. *Star Warriors* can be played with the role-playing game or on its own. This West End Games product includes 22" x 34" space map, 180 counters, cardstock *Star Destroyers* and asteroids, "Ship's Log" record pad, charts and table screens, 32-page rule book, six dice and counter tray. PRICE: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.

Assault on Hoth Board Game (L86)

This dramatic board game brings alive the awesome attack on Hoth from the motion picture *The Empire Strikes Back*. Fast-paced action pits the attacking Imperial Army against the defending Rebel forces. Detailed playing pieces depict the relentless march of Imperial Walkers toward the Rebel lines as snowspeeders dart in to counter attack. A 34" x 24" color map of the ice planet Hoth, plus playing pieces representing walkers, speeders, laser towers, Snowtroopers, Rebel infantry and more make this game visually stunning as well as fast and furious fun from West End Games! PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

NEW!

Star Wars Miniatures (L87A-L87L)

Experience the vast scope and sweeping power of the *Star Wars* movie saga with these Miniature Collectors Sets from West End Games. These highly detailed miniatures come boxed in sets of ten (unless otherwise specified) and are ready to be brought to life with paint and brush, (some require super glue). Each set also includes statistics of every figure for use with the role-playing game. Collect all 12 sets and bring the adventure alive!

PRICE EACH: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

- | | |
|----------------------------|-------------------------------|
| A. Heroes of the Rebellion | G. Rebel Characters |
| B. Imperial Forces | H. Cantina Aliens |
| C. Bounty Hunters | I. Return of The Jedi |
| D. A New Hope | J. Jabba's Palace (8 figures) |
| E. The Empire Strikes Back | K. Rancor PH (2 figures) |
| F. Stormtroopers | L. Rebel Troopers |

Star Wars Lightsaber Dueling Pack (L88)

Lightsabers clash as Luke Skywalker battles Darth Vader for the fate of the galaxy. This West End Games flipbook series of games allows one player to control Luke Skywalker — strong in the force but not yet a Jedi Knight. The other control's Darth Vader — the evil master of the Dark Side. Who will survive the duel? Only lightsaber strikes with skillful use of the Force will emerge victorious. Two 40-page booklets with black and white illustrations of Darth Vader and Luke Skywalker doing battle as well as 2 full-color character cards containing all combat tables needed to play are included. PRICE: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

Star Wars Starfighter Battle Book (L89)

Using a similar system to the *Lightsaber Dueling Pack*, this two-player game pits a Rebel X-wing starfighter against an Imperial TIE Interceptor in this challenging game of space combat from West End Games. As the X-wing player, your fast ship and unconventional tactics may win the day. As the Imperial TIE pilot, your greater experience and better equipment may yet see the Empire triumph. This two flipbook set, (each book is 244 pages), includes a slipcover. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Star Wars Rules Companion (L91)

This supplement from West End Games provides new and advanced rules for *Star Wars*: The Roleplaying Game! Features rules for Droid creation, capital ship combat, and new Force skills and powers. This 80 page, softcover supplement also includes color plates. PRICE: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

NEW!

Star Wars Galaxy Guides (L92A-L92E)

(L92A) Galaxy Guide 1: A New Hope — Detailed creature and character profiles from the first *Star Wars* movie. This 80 page, softcover supplement from West End Games includes interviews with Luke Skywalker, Princess Leia, and other prominent personalities of the *Star Wars* saga. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92B) Galaxy Guide 2: Yavin & Bespin Planet Profiles — West End Games reveals all the secrets of the Rebel base, along with a detailed look at the refinery on the planet Bespin run by the scoundrel and rebel hero Lando Calrissian. This 80 page, softcover supplement includes maps, character statistics, and scenario ideas. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92C) Galaxy Guide 3: The Empire Strikes Back — The Galaxy Guide series continues with an exclusive peek at the second *Star Wars* movie, featuring heroes like the Hoth Rebels and Lando Calrissian, plus villains like General Veers and bounty hunter Boba Fett. Includes updated game statistics for major characters such as Darth Vader and Luke Skywalker. This 80 page, softcover supplement is from West End Games. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92D) Galaxy Guide 4: Alien Races — Join us on an excursion into the bizarre world of the *Star Wars* aliens in this, the fourth Galaxy Guide from West End Games. This 80-page guide will let you learn more about the new Charron, Squibs, and Ugors introduced in the *Star Wars* adventures, plus now you can attach a name to those familiar faces you've seen in the movie trilogy, like the Abyssins and Dozins. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92E) Galaxy Guide 5: Return of the Jedi — The third and final film of the first *Star Wars* saga is detailed in this 80-page Galaxy Guide from West End Games. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

Battle For Endor Board Game (L93)

This solitaire adventure boardgame from West End Games uses the unique card and combat system developed in "Assault on Hoth" to recreate the epic battle from *The Return of the Jedi* movie. The player leads the rebel strike team across the forest moon in order to knock out the shield generator protecting the new Death Star! The innovative solitaire mechanic drives the Imperial forces, actually changing tactics in response to Rebel activity. Includes Imperial and Rebel troops, Ewoks, AT-ST Walkers, speeder bikes, and deadly stormtroopers. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

NEW!

Escape From The Death Star Board Game (L94)

"Luke were gonna have company!" This begins the epic chase through the heart of the vast and deadly Imperial battle station, as Luke, Han, Chewbacca and Princess Leia battle Hazzards, stormtroopers — and Darth Vader himself — to Escape From The Death Star. In this innovative multi player/solitaire game, you take the role of one of the heroes and must find your way off the battle station before the Imperials close in. Only Obi-Wan Kenobi and the Droids R2-D2 and C-3PO can help you in your fight. Your survival depends on your skill — and the Force! This new boardgame from West End Games includes schematic of the Death Star, four stand-up characters, deck of Sector cards (hazards & events), four player pads, three dice and complete rules manual. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



Lucasfilm Related Patches (L01, L18, L28, L32, L33, L40, L50, L71-L77)

These embroidered Lucasfilm related patches can be worn on hats, jackets, or framed and hung on your wall! These are the official patches approved by Lucasfilm for each of their properties. We will continue to add new patches as they become available so try to collect them all. The price reflects the size and detail of each patch. PRICE EACH as marked.

- (L01) The Lucasfilm Fan Club — \$2.00/U.S., \$2.50/CAN., \$3.00/FOR.
- (L18) Willow — \$2.00/U.S., \$2.50/CAN., \$3.00/FOR.
- (L28) Star Wars 10th Anniversary — \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.
- (L32) Skywalker Ranch — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.
- (L33) Lucasfilm Ltd. — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.
- (L40) Tucker — \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.
- (L50) Indiana Jones/Last Crusade — \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.
- (L71) Raiders of the Lost Ark — \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.
- (L72) Indiana Jones/Temple of Doom — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.
- (L73) Star Wars — \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.
- (L74) A New Hope — \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.
- (L75) Empire Strikes Back — \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.
- (L76) Return of the Jedi — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.
- (L77) Return of the Jedi w/ Yoda (not pictured) — \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.

INDIANA JONES MERCHANDISE

NEW!



Indiana Jones Kyber-Bowie Knife (L44)

Folks, this is the REAL thing! United Cutlery has produced this gorgeous 24-inch knife that features an 18 inch stainless steel Kyber-Bowie style blade (with the Indiana Jones signature etched on one side) with a solid brass spine, a 6-inch dark brown hardwood handle, with a sculptured solid brass finger guard and eagle head pommel and comes with a heavy duty leather sheath. We will require a release that says you are at least 18 years of age to purchase this product. PRICE: \$99.95/U.S., \$102.95/CAN., \$104.95/FOR.



NEW! Indiana Jones Adventure Kit (L69)

Pepsi created these awesome Indiana Jones Adventure Kits for their Pepsi/Indiana Jones and the Last Crusade promotion in 1989 and now you can get one for yourself from the fan club! Your kit includes a zippered pack with an adjustable strap, a plastic visor with sweat band and flip-down sun-shades, a digital watch (that includes a stop watch!), an AM/FM clip-on radio with ear-plugs and a safari shirt (only available in X-large), and a funny pack with adjustable strap! All six items have the Pepsi/Indiana Jones and the Last Crusade logos and are mostly khaki in color. Order now while supplies last! PRICE: \$60.00/U.S., \$62.50/CAN., \$65.00/FOR.

Indiana Jones and the Last Crusade Pins (L48A-L48E)

These attractive full-color, laminated, die-cut, photo-quality pins are sure to catch everyone's eye. Certain to become collector's items, these pins include (L48A) Indy, (L48B) large Indy/Prof. Jones artwork collage, (L48C) small Indy/Prof. Jones artwork collage, (L48D) Indy on horse and (L48E) Platte/The Legend. PRICE EACH: (L48A & L48B) — \$3.00/U.S., \$3.50/CAN., \$4.00/FOR. and (L48C, L48D & L48E) — \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones and the Last Crusade Magnets (L48AM-L48EM)

These attractive full-color, laminated, die-cut, photo-quality magnets are exactly the same as the pins but will stick to the fridge! These pins include (L48AM) Indy, (L48BM) large Indy/Prof. Jones artwork collage, (L48CM) small Indy/Prof. Jones artwork collage, (L48DM) Indy on horse and (L48EM) Platte/The Legend. PRICE EACH: (L48AM & L48BM) — \$3.00/U.S., \$3.50/CAN., \$4.00/FOR. and (L48CM, L48DM & L48EM) — \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones and the Last Crusade Button Set (L46)

These six 1 1/2 inch buttons are a fine addition to anyone's Indy collection. One Stop Posters captures the excitement of Indy III in each of these full-color buttons. These buttons are only available in a set of six. PRICE: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

NEW! Indiana Jones Pen and Pad Set (L66)

Now you can jot those little notes, recipes or ancient secrets on an official Indiana Jones notepad using an official Indiana Jones pen. The black pen features the stylized hat and whip symbol in gold and the tan notepad features the same symbol. PRICE: \$4.95/U.S., \$5.45/CAN., \$5.95/FOR.



NEW! Indiana Jones and The Last Crusade Puzzle (L67)

The adventure continues with a unique puzzle that even Indy might have a problem solving. This 500 piece puzzle from Milton Bradley will keep you busy for hours as you re-create the release poster from Indiana Jones and the Last Crusade. Great for young and old alike. PRICE: \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.

Indiana Jones and the Last Crusade Postcards (L56)

18 different scenes from Indiana Jones and the Last Crusade make this set of postcards an exciting addition to your Indy collection. These 4 x 6 inch postcards are in full color and ready for immediate delivery (by the postmaster as well as from us!) These Classic postcards are only available in a set of 18. PRICE: \$13.50/U.S., \$14.00/CAN., \$14.50/FOR.

NEW! Indiana Jones Bandana (L65)

Wipe that sweat off your brow or keep the dust out of your hair with this dark green bandana featuring a print in three colors. Distinctly Indy! PRICE: \$4.95/U.S., \$5.45/CAN., \$5.95/FOR.

Indiana Jones and the Last Crusade Posters (L53A-L53C)

Western Graphics brings us these beautiful posters of (L53A) Indy (Harrison Ford), (L53B) Young Indy (River Phoenix) and (L53C) Indy (Harrison Ford) on horse. Each poster measures 21 x 32 inches and has the Indiana Jones and the Last Crusade logo. PRICE EACH: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.





Indiana Jones T-Shirts (L45A-C)

STS Graphics has created an incredible line of T-shirts, each T-shirt having a graphic that is uniquely Indy. The "Indy Cafe" (L45A) has a front and back design with the larger image on the back and the "Overseas" (L45B) and "Passport" (L45C) T-shirts each have a rap-around design! These 100% cotton T-shirts are AVAILABLE IN ADULT SIZES: S, M, L, & XL, and come in a variety of colors but CAN only be ordered by size and design.

PRICE EACH: (L45A) — \$12.50/U.S., \$13.50/CAN., \$14.50/FOR. and (L45B & L45C) — \$14.50/U.S., \$15.50/CAN., \$16.50/FOR.

Indiana Jones and the Last Crusade Computer Games (L55A-L55G)

Indiana Jones and the Last Crusade Graphic Adventure Game — Lucasfilm Games gives you the opportunity to relive the smash hit movie — only this time, you're Indy! Outfighting, outsmarting and (occasionally) outrunning the bad guys. Do cover scenes that were left out of the movie! Unique no-typing (point and click) interface. Over 100 authentic locations. (Your computer requires 512K RAM.) PRICE EACH: \$49.95/U.S., \$50.95/CAN., \$51.95/FOR.

(L55A) — IBM

(L55B) — AMIGA

(L55C) — ATARI ST

Indiana Jones and the Last Crusade Action Game — It's a red hot, slam-bang action arcade game from Lucasfilm Games! Relive the greatest action scenes from the greatest Indy adventure of them all! Capture the Cross of Coronado, dash across a rumbling circus train, survive a savage rat attack, play human fly on an Austrian castle, fight your way out of a giant zepplin. (Your computer requires 512K RAM.) PRICE EACH: (L55D, L55E & L55F) — \$39.95/U.S., \$40.95/CAN., \$41.95/FOR. and (L55G) — \$29.95/U.S., \$30.95/CAN., \$31.95/FOR.

(L55D) — IBM

(L55E) — AMIGA

(L55F) — ATARI ST

(L55G) — COMMODORE 64



NEW!

Indiana Jones Leather Fanny Pack (L43)

Everyone's wearing these to carry those small items and still keep your hands free. This brown leather fanny pack has the Indiana Jones logo embossed on top, two zippered pockets and an adjustable belt. Perfect for those bike trips, hikes or simply a walk through the local mall. PRICE: \$19.95/U.S., \$20.95/CAN., \$21.95/FOR.

Indiana Jones and the Last Crusade 1990 Wall Calendar (L51)



Loaded with action photos from Indiana Jones and the Last Crusade, this 16(!) month calendar adds that special Indy charm to any room. This 12 x 12 inch calendar from One Stop Posters will keep the adventure moving from month to month! Don't wait till next year to order this Indy collectible — order now! Quantities are limited. PRICE: \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.

Indiana Jones and the Last Crusade Book on Tape (L47)

William Conrad narrates the story and brings all the excitement of the latest Indiana Jones movie thriller on this 3 hour recording: breakneck chases... romantic intrigue... rats in the sewers of Venice... and an invigorating dose of Indy's special charm. PRICE: \$9.95/U.S., \$10.95/CAN., \$11.95/FOR.



Indiana Jones Embroidered Cap (L68)

Biking, hiking or just relaxing in the sun — this cap will head you for adventure. This long-rolled beige cotton twill cap features The Indiana Jones logo with a plane circling the Earth, beautifully embroidered in five colors. This cap is limited in quantity. Order now! PRICE: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

Indiana Jones and the Last Crusade Fedoras, Hats & Caps (L58A-C)

Top off your Indy wardrobe with these stylish hats and fedoras from Vortex Headwear. Several versions of Indy's fedora are available (and each comes with a special "Indiana Jones" pin!), as well as two different baseball caps. Don your favorite hat and let the adventure begin! PRICE EACH as marked.

IMPORTANT INFORMATION: The fur felt fedora (L58C) MUST include a hat size and is ONLY available in sizes 6 1/2-7 1/2. To figure your specific hat size, measure the circumference of your head in inches and divide by 3.125 and round to the nearest 1/8 inch. Sizes for other hats are as follows: S (6 1/2-6 7/8), M (6 7/8-7 1/8), L (7 1/8-7 3/8), and XL (7 3/8-7 7/8).

(L58A) Fedora, brown Blazer Flannel, pinch front with ribbon band & bow — PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

(L58B) Fedora, brown 100% Wool Felt, pinch front with ribbon band & bow — PRICE: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.

(L58C) Fedora, brown Genuine Fur Felt, pinch front with ribbon band & bow — PRICE: \$70.00/U.S., \$71.00/CAN., \$72.00/FOR.

(L58F) Cap, tan Cotton Twill, embroidered movie logo, ONE SIZE FITS ALL — PRICE: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

(L58G) Cap, grey Cotton Twill, Indy woven emblem, ONE SIZE FITS ALL — PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



Indiana Jones and the Last Crusade T-Shirt (L52)

The Indiana Jones and the Last Crusade logo practically leaps off this white, 100% cotton T-shirt. The full color logo is printed "pocket-size" on the front and full-size on the back. This STS Graphics T-shirt is one of the "hottest" Indy III products and is AVAILABLE IN ADULT SIZES: S, M, L, & XL. PRICE: \$12.50/U.S., \$13.50/CAN., \$14.50/FOR.



Indiana Jones and the Last Crusade Leather Jacket (L59A)

Complete your Indiana Jones wardrobe with one of these authentic Indiana Jones leather jackets from Cooper Sportswear! This is the same style leather jacket as seen on Indy in all three movies. No true adventurer should be without one! The jacket is brown leather (barrier cow distressed), 27 1/2 inch length, concealed zipper fly front, adjustable side buckles, inverted back with side pleats. AVAILABLE IN MEN'S SIZES: S, M, L, & XL. (This jacket runs on the large side! If you would normally wear a large, order a medium!) PRICE: \$295.00/U.S., \$300.00/CAN., \$305.00/FOR.

Indiana Jones Viewmaster 3D Gift Set (L57)

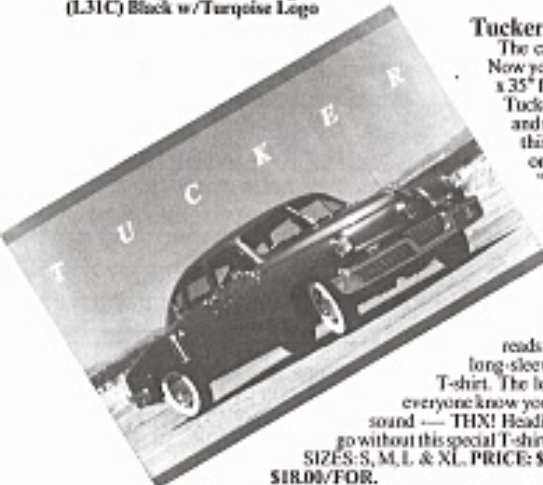
See Indy like you've never seen him before — in 3 dimensions! Enjoy Indiana Jones and his daring adventures with this Viewmaster 3D Gift Set. Each set comes complete with a 3D viewer and 3 reels, one for each of Indy's adventures, (a total of 21 3D pictures). Not just for children, adults will enjoy them too! PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

SKYWALKER RANCH

Skywalker Ranch T-Shirts (L31A-C)

Skywalker Ranch, the gorgeous 300 acre facility that houses most of Lucasfilm Ltd.'s many divisions, is rarely visited by people not associated with a Lucasfilm production. Of course, the next best thing to being there is owning one of these official Skywalker Ranch T-shirts. These 100% cotton T-shirts are available in three different colors, (the grey T-shirt is available only in a 50/50 blend), in ADULT SIZES: S, M, L, & XL, and can be ordered exclusively from The Lucasfilm Fan Club! PRICE: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

(L31A) White w/ Dk. Blue Logo
(L31B) Grey w/ Maroon Logo
(L31C) Black w/ Turquoise Logo



Tucker Car Poster (L42)

The car is the star of this poster! Now you can own this beautiful 23" x 35" full-color poster of the unique Tucker car. Suitable for framing, and sure to be conversation piece, this poster displays a truly one-of-a-kind automobile — "the car of tomorrow, today!" Order yours now! PRICE: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

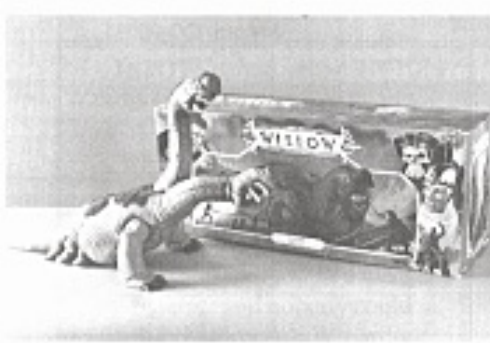
THX T-Shirts (L30)

The Audience Is Listening... reads the back of this 100% cotton, long-sleeve, black, Hanes Beefy-T T-shirt. The logo across the front will let everyone know your preferred brand of theater sound — THX! Heading to the next show? Don't go without this special T-shirt. AVAILABLE IN ADULT SIZES: S, M, L, & XL. PRICE: \$16.00/U.S., \$17.00/CAN., \$18.00/FOR.



NEW! Willow Ebersk Evil Dragon (L34)

A very limited number of this Tunka Ebersk Evil Dragon were produced before Tunka discontinued their Willow line of merchandise. Though never available in stores, a few have been located by The Lucasfilm Fan Club to make some very lucky Willow fans happy! Quantities are extremely limited so order now! PRICE: \$40.00/U.S., \$41.00/CAN., \$42.00/FOR.



The Lucasfilm Fan Club Logo Shirt! (L02)

You can proudly display that you are a member of The Lucasfilm Fan Club with our new official club logo shirt! This beautiful 50/50 blend shirt featuring the Lucasfilm Logo in 4-colors is available on a white T-shirt only. Order yours today! AVAILABLE IN ADULT SIZES: S, M, L, XL. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



Who Framed Roger Rabbit Buttons (L62)

This set of six 1 1/4 inch buttons features a variety of characters and slogans from *Who Framed Roger Rabbit* including Roger ("A Rabbit's gotta do what a Rabbit's gotta do"), Jessica ("I'm not bad, I'm just drawn that way."), and Baby Herman ("The whole thing stinks like yesterday's diapers!") and more! PRICE: \$5.00/U.S., \$6.00/CAN., \$6.00/FOR.

Who Framed Roger Rabbit Pins (L64A-L64F)

Roger Rabbit, Jessica, Baby Herman, and the rest of the "Toon" gang can be yours by wearing these lovely enamel pins available from The Lucasfilm Fan Club. These pins measure approx. 1" x 1" and come in a six styles and a variety of colors. Collect the entire set! PRICE EACH: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L64A) Roger Rabbit
(L64B) Jessica

(L64C) Benny the Cab
(L64D) Baby Herman

(L64E) Weasel
(L64F) Judge Doom

WILLLOW

Madmartigan Poster (L05)

The adventuresome, Madmartigan, is brought to full life in this 23" x 35" poster from One Stop Posters. This beautiful poster comes rolled in a sturdy tube to protect it from damage. PRICE: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



Madmartigan Mural Poster (L06)

Patrol Publications presents this 26" x 74" horizontal poster displaying scenes from *Willow* featuring the heroic Madmartigan, in glorious full-color. The poster is rolled in a sturdy tube to protect it from damage. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



The Willow Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to fabled Tir Asken in the exciting adventure board game from TOR Books, The Willow Game. 2 to 6 players reenact the roles of Willow, Madmartigan, Fin Raziel, Farquar, and Rael, Sorsha, or General Kael on a full-color game board, with dice, 144 full-color cards, 8-page rule book and more! Start your own adventure today by ordering now! PRICE: \$29.95/U.S., \$30.95/CAN., \$31.95/FOR.

Willow Graphic Novel (L09)

Marvel Comics colorful graphic novel of the film *Willow* is 62 pages full of exciting art that will enable you to relive the adventure. This graphic novel features several scenes that were cut from the actual film! PRICE: \$6.95/U.S., \$7.95/CAN., \$8.95/FOR.

Willow Novelization (L10)

Bantam Books' novelization of the film *Willow* by noted fantasy author Wayland Drew! This version of the novel includes an 8 page insert full of exciting color photos from the picture. A must read for any Willow fan! PRICE: \$4.95/U.S., \$5.95/CAN., \$6.95/FOR.

Willow Movie Magazine (L11)

Go behind-the-scenes on the making of *Willow* with interviews, articles and exciting full-color photos in the Starlog *Willow* Movie Magazine. A must for collectors! PRICE: \$3.95/U.S., \$4.95/CAN., \$5.95/FOR.

Willow Poster Magazine (L12)

10 exciting, full-color posters can be yours when you order the Starlog *Willow* Poster Magazine. The posters feature a variety of characters and action scenes from the film. PRICE: \$3.75/U.S., \$4.75/CAN., \$5.75/FOR.

Willow Sticker Album Starter Set (L14-L15)

Parini brings us a different way to enjoy our favorite film — sticker collecting! The 32 page sticker album has spaces for you to collect 240 individual stickers featuring characters and scenes from *Willow*. This special starter set includes your sticker album and 3 packs of stickers to get started! PRICE: (L14) — \$2.50/U.S., \$3.50/CAN., \$4.50/FOR.

Need more stickers? 10-Packs of album stickers are also available. PRICE: (L15) — \$2.50/U.S., \$3.50/CAN., \$4.50/FOR.

Willow Buttons (L17)

Buttons, buttons, who's got the buttons? We do, of course! And you can have them too! One Stop Posters brings us this set of six 1 1/4 inch full-color buttons featuring Willow, Madmartigan, Sorsha, General Kael, the High Aldwin, and Willow and his family. These buttons are only available in sets of six. PRICE: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

Join The Lucasfilm Fan Club Today!! (LFC1)

Will the FORCE return in the 90s? Is a new *Star Wars* trilogy in the works? By joining The Lucasfilm Fan Club you will be kept updated on any new *Star Wars* films as well as the further adventures of *Indiana Jones*, the Lucasfilm/Disney theme-park spectaculars and the premiere divisions of Lucasfilm: Industrial Light & Magic (ILM), Lucasfilm Games, THX Sound and more! Plus, you can purchase genuine collectors items such as theater one-sheets, toys, clothing, as well as products made exclusively for members only! May The Force Be With You!

YOUR MEMBERSHIP INCLUDES:

- A Fantastic 10th Anniversary *Empire Strikes Back* Membership Kit Including:
 - Exclusive ESB one-sheet (originally created for ESB, but never produced!)
 - Embroidered fan club patch
 - Two ESB 8x10 color photos
 - "STAR WARS LIVES" bumper sticker
 - Welcome letter from George Lucas
 - Full-color membership card

PLUS:

- One-year subscription to the quarterly full-color Lucasfilm Fan Club Magazine
- Cast and crew fan mail forwarding
- Classified section (for sale, wanted, pen pals sections)
- Science fiction convention listing
- And more!

(LFC1) One Year Membership — \$9.95/U.S., \$12.00/CAN., \$21.95/FOR.

Lucasfilm Fan Club Magazine Back Issues (LB01-LB110)

Issues #1 thru #110 of The Lucasfilm Fan Club Magazine are still available. Each issue has exclusive interviews, news, articles and photos on *Indiana Jones*, *Star Wars*, *Willow* as well as other Lucasfilm projects. PRICE EACH: \$3.50/U.S., \$4.00/CAN., \$5.00/FOR.

- (LB01) #1 Anthony Daniels, 10th Anniversary *Star Wars* Coverage
- (LB02) #2 Behind-the-Scenes on *Willow*, Making of *Tucker*
- (LB03) #3 Val Kilmer, Mark Hamill 10 Years Later
- (LB04) #4 Warwick Davis, Ron Howard, *Indiana Jones* Update
- (LB05) #5 Warwick Davis, Joanne Whalley, *Roger Rabbit*'s SFX
- (LB06) #6 George Lucas, Kevin Pollak, *Indiana Jones* Update
- (LB07) #7 Harrison Ford, *Indiana Jones* Special Effects
- (LB08) #8 Steven Spielberg, History of the Grail
- (LB09) #9 Sean Connery, Lucasfilm Archives
- (LB10) #10 Villains of *Indiana Jones*, Star Tours

ITEM#	DESCRIPTION	SIZE	QTY	PRICE EACH	TOTAL
SUBTOTAL					
AURORA, CO RESIDENTS ADD 7.2% / CO (NON-AURORA) ADD 3.7% TAX					
USE CHART BELOW COUPON P & H					
LFC1	LUCASFILM FAN CLUB MEMBERSHIP NEW <input type="checkbox"/> RENEW <input type="checkbox"/>				
LBI	BACK ISSUES (CIRCLE) — 1 2 3 4 5 6 7 8 9 10				
(SUBTOTAL + TAX + P&H + LFC + LBI) = GRAND TOTAL					

couldn't have overlays.

The other set that I was impressed with was the "black" set where Han Solo goes to be frozen. That was 30 feet up in the air and it was a black set. There were no guardrails and it was a round set with about 50 tons of junk hanging overhead, which we got from junkyards. It was just junk but it was so impressive looking! You walk up those steps and it just looked great! But it was difficult. First of all, have you ever shot on a round set?! It's almost impossible. So I did the whole thing from one side making it the reverse also so that you felt whatever you saw here was on the other side as well. We wouldn't have to relight the set that way. The only problem was that all the little people were standing around with their faces 3 feet off the ground and steam was shooting up through the holes at them. They were fainting all the time. So we had to correct that but that set was difficult to shoot on.

Speaking of problems, was it difficult shooting the snow scenes in Norway keeping in mind all the time that the Imperial Walkers would have to be placed in the scene at a later date?

Well, we had storyboards. On previous trips up to Norway, I laid out where the trenches would be and that was laid out according to the space we had for the Walkers in the background. But it wasn't difficult to do. You just had to assume that the Walkers were right there wherever the shot was. We had some good motion control shots during the Walker sequences as well.

It was very cold in Norway. You know what the biggest problem was in working there? Going to the bathroom! We had on seven layers of clothes. We were up on a glacier and nobody could go to the bathroom! We were dying! It was one of the most difficult things! (Laughter) We always ran into the sauna in the hotel afterwards and then ran out into the snow. We would go from the sauna into the snow. I learned to do it, it was great!

The second day we were shooting, we had the Tauntaun's out, which were frozen solid, and we couldn't get the smoke to come out of the nostrils. So everybody had to smoke cigarettes and blow it into a bellows and it was pushed out. But we were trying to keep the Tauntauns secret. They were all wrapped and in boxes and suddenly we had them out

in the snow for the first time and Mark had to jump up on one. Suddenly, a helicopter came overhead. The Norwegian Airforce were doing maneuvers. It started circling around and we saw a guy leaning out with a long camera lense — a civilian. He started snapping pictures of the guys on the Tauntauns. So we called the base and they found one of the pilots had been bribed by one of the newspapers in England. They got a scoop — they actually had a picture in the paper of us working. I think the RAF really came down on the pilot for doing that.

Many fans thought that the Emperor in



"I loved the scene where Harrison goes to be frozen," says Kershner. "It may be the most complex scene in the film."

Empire looked a lot like Obi-Wan Kenobi. Was that intentionally done?

Absolutely not. There was no attempt to do that. I can see the similarity but that was a made-up face. Totally manufactured.

What is your favorite sequence in the film?

I couldn't really tell you because there are so many sequences I like in the film. I do love the scene where Mark lands on Dagobah and meets Yoda. I never thought that would

work. That was the scariest sequence to shoot but I loved it when it was finished. From the time Luke lands in the water to the time he meets up with Yoda was my favorite piece in the film and that's because it was the most difficult to shoot. I was so relieved that it worked and it turned out to be my favorite sequence. I also loved the scene where Harrison goes to be frozen. That's a very, very complex scene. That is as complex a scene as anything on the whole film. It may be the most complex. It was a round set and I had all those stairs plus I had every character in there! Everybody was in there and interacting. It was a killer! It was a technical triumph

to just get it working, let alone working well. I think I feel proudest of that sequence. It also has a lot of emotional color.

Would you say that *Empire* is the most difficult film you've directed yet?

Oh, yeah! *RoboCop II* was pretty difficult but nothing like *Empire*. It was just full of challenges every day. It was very rough.



10 years later, would you do anything differently?

I would reshoot the whole film. I would do it a whole new way because I've learned a lot about myself. My attitude towards the story has changed somewhat.

***Empire* was certainly a darker story than *Star Wars*.**

The middle story is the most difficult because it doesn't have a grand climax. I had no climax. I had to make an emotional climax. That's why I put in specifically the feeling in Luke's hand where he feels a little prick. I wanted that just because I felt that in the third film, it would attempt to be a love story, and to feel that he's got a rubber hand there, touching a woman, would have been horrible. So I gave him feeling.

Were you pleased with the next film, *Return of the Jedi*?

It didn't quite work for me. It was a nice

picture but I expected something different. I thought it would be a different kind of film. It had fabulous stuff in it but it didn't work for me.

What do you think is the reason for the *Star Wars* films' enormous appeal?

Because they're fairy tales and because they deal with the unconscious. They deal with things that are deep, deep inside us. They're not dealing with superficial contemporary notions. They're not topical, they're interior films. They're about what goes on inside us and what you're seeing is the inside but using the outside to reveal the inside.

How do you feel about the next three *Star Wars* films that go back to the beginnings of the Jedi Knights?

I hope George does them.

Would you be interested in directing one of the new *Star Wars* films?

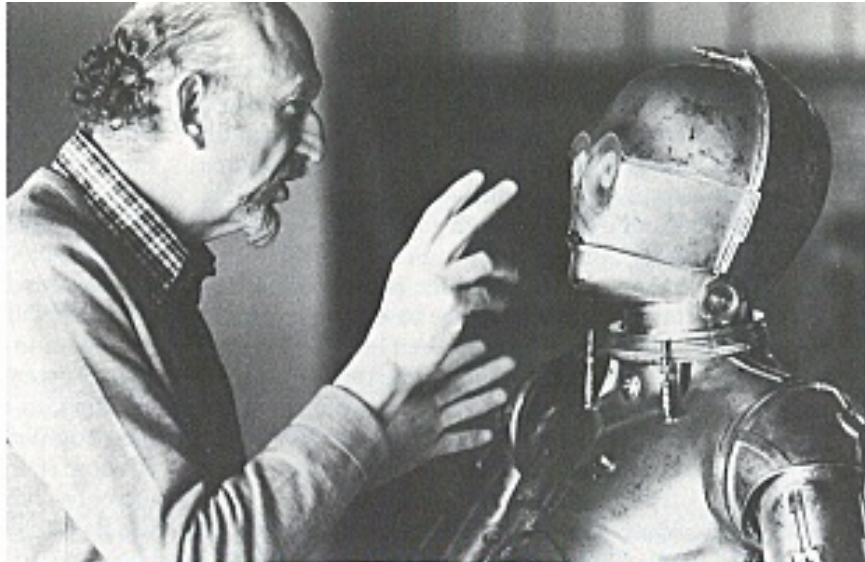
Absolutely! I would definitely do it. That's the only one that I would do again because I don't want to do anymore sequels. I've done enough. But those won't be sequels — it's really like a whole new series of films. And I know that if George does anything, he'll do it well. I would be honored to do another one.

There would be a whole new cast of characters.

Yeah, that's what I like. It would be just as challenging as *Empire*. But George will do what's right. I have absolute confidence in him. I've watched what he's doing and he's growing all the time. He's a remarkable man. He's going to make his contribution to our culture to a great extent — and I don't mean *Star Wars* — I mean in many other ways. I expect things to happen that are not even revealed yet. He's very special.

Irvin, what excited you most while working on your latest film, *RoboCop II*?

I had tremendous freedom. They had a script when I started but it wasn't satisfactory. I did the whole film in one year. That meant rewriting the script, finding a



Kershner rehearses a scene with C-3PO (Anthony Daniels).

city to shoot in, casting it, doing the storyboards, shooting the special effects and the actual filming. I did all of that in less than a year and under budget and under schedule. I think I did one of the most remarkable jobs that I've ever done. And I'm happy with the film. It has two levels — one level for adults, and one for kids.

Are there any similarities between *RoboCop II* and *Empire*?

The only similarity between the films is the fact that Phil Tippett did the animation. And he did a fabulous job. ILM is pretty good now. They're doing great things. They blow my mind every time.

Which aspect of directing do you enjoy most?

They're all different, but I think the editing is the most fun because that's where it all comes together.

Irvin, what do you do in your free time?

I travel, I read and write and that's really it. I also play tennis. I always get interested in something and then I go somewhere. For instance, I was turned on to Japan by George Lucas. The gift after finishing *Empire* was a trip to Japan. I went with George. He left and went to Hawaii and I stayed on and since then I've made about five trips. I love the people there. The culture is so foreign to us here in the U.S. Of course, I love the food, too!

What do you think you'll remember most when you think back on your experience with *The Empire Strikes Back*?

Extremely hard work and anticipation for the next day. I never had such anticipation. I couldn't wait to get in there the next day and

do what I had been planning. When you plan something, and then you do it, and you see what you've done, it's terribly exciting because you see a thought become manifest. I had made the storyboards and then came the time to shoot the picture. There was a certain amount of fear and apprehension, and also you wonder how it's going to look. And I would go ahead and shoot a scene, look at it and have a sense of relief. I would say, "Well, it's about 80% there, not bad."

But I didn't expect this to happen, I didn't expect that to happen." It's very exciting. So the expectation of bringing some of this to life was always exciting. And I never quite knew how I was going to do it until the last minute.

When was the last time you watched *Empire*?

Oh, it's been years. I walked past a video store about three months ago and they were playing a piece of it on tape and I looked at it, and it was like someone else had done it. It's so fast, there is so much happening that I can't keep up with the memories. It was like someone else did it. And I like it, I enjoy watching it. I really put my heart and soul into it. I did not withhold any energy whatsoever. I gave it everything and I like doing that. That's when life is full.

Fans of the saga can certainly see that you put your heart and soul into the film. It certainly stands on its own and lives up to the previous film which is truly a feat coming off the success of such an amazing film as *Star Wars*.

I think it could still be done with Parts I, II and III. I don't think it's a matter of better special effects either. They have that pretty much down to a science. I think the thing to concentrate on is really the emotional story. People are expecting a lot but you can give them that. You've got to give them some interesting new characters they've never seen before. You've got to give them some interesting action, but you've got to give them some emotional involvement that grabs them so that they have suspense. You must have suspense in these first three films. George doesn't want to go backwards, that's why he's taking his time and I don't blame him. But you have to go forward with the new films. And George Lucas is a forward-thinking individual. I have no doubts that the new *Star Wars* films will be everything people expect them to be!

NEW LUCASFILM MERCHANDISE

(NOTE: TO ORDER THESE PRODUCTS, USE THE LUCASFILM ORDERING GRID ON THE LAST PAGE OF THE MERCHANDISE INSERT INCLUDED WITH THIS ISSUE. BE SURE TO INCLUDE APPROPRIATE POSTAGE AND HANDLING FOR ALL ORDERS!)

The Empire Strikes Back 10th Anniversary Bronze Yoda Sculpture (LYB)

Larry Noble, the artist that created the 10th Anniversary Style-A poster for *The Empire Strikes Back*, has struck again with this remarkable limited-edition bronze sculpture of Yoda to commemorate *The Empire Strikes Back* on its 10th anniversary! Only 50 of these 9 inch tall sculptures were created, (measured from the bottom of the 4 x 5 inch wood base to the tip of Yoda's head), and each comes with an individually numbered brass plaque stating, "EMPIRE STRIKES BACK" 10th Anniversary Commemorative Sculpture of "Yoda" By L. Noble. PRICE: \$500.00/U.S., \$500.00/CAN., \$500.00/FOR.



Yoda Hologram Watch (LYW)

This watch was created by taking a laser photograph of a three dimensional sculpture of Yoda, sealing the photo between two sheets of glass and adding the watch-works. This quartz watch designed by Third Dimensional Arts allows you to see Yoda in 3D from several different angles when held in direct light, (a hologram needs light to be seen). This watch should be kept away from water and excessive heat. PRICE: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.

The Empire Strikes Back 10th Anniversary Patch (L79)

Add this new 10th Anniversary *Empire Strikes Back* patch to your collection of *Star Wars* items! Beautifully embroidered in several colors, this patch measures approximately 4 1/2 x 3 inches and will easily fill that empty space on your jacket. This patch has been created especially for members of the Lucasfilm Fan Club and can be found nowhere else! PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

The Empire Strikes Back 10th Anniversary Silver Mylar Poster (LP10)

The official 10th Anniversary logo for *The Empire Strikes Back* has been turned into a stunning silver mylar poster measuring 27 x 41 inches! Only 1000 of these posters have been printed to maintain their collectible value and will be available from the fan club while supplies last. PRICE: \$50.00/U.S., \$51.00/CAN., \$52.00/FOR.



THE CLUB CLASSIFIEDS

Searching for that one item to complete your collection? Are you having a convention in your area? Interested in finding a pen pal? Now you can place an ad in our classified section. Ads are \$10.00 for placement per issue. You have 3 lines of type per ad, approx. 150 characters, (punctuation and spaces are characters.) Sorry, no ads over 3 lines will be accepted, but you may run more than one ad. Be sure to include all necessary information, (name, address, item description, etc.). Print or type your ads CLEARLY. The fan club is not responsible for errors and may edit your ad to fit our limitations. The club reserves the right to refuse ANY ad for ANY reason. BEWARE! The Lucasfilm Fan Club is not liable or responsible for any product or service printed in the classified section. The classified section will remain as long as there are sufficient ads to print. Ads received will be placed in the next possible issue. Send your ad in NOW!

FOR SALE

Authentic JJ costume items (hat to shoes) and bullwhips for well dressed archaeologists. SASE Lee POB 12017 El Cajon, CA 92022 or call 619-443-1436.

I carry all STAR WARS and Sci-Fi items too! Send \$3 for 80 page catalog! (refunded 1st order) Tom's Sci-Fi Shop, PO Box 56116, ILH.T.S., IL 60656-0116.

Indiana Jones jacket for sale. Medium. Licensed version from Cooper Sportswear. Paid big \$—asking \$250 obo. Call (602) 759-5006 leave placements.

12 ft bull whip. Domestic oil-tanned leather, shot loaded. Perfect for beginning to intermediate throwers. Strong and accurate. Call (602) 759-5006 leave message M-F, 8-5 MST.

Movie posters, photos, mags and more. INDY, STAR WARS, TREK. Catalog \$1.00 Always Entertainment 35526 Grand River Suite 103 Farmington MI 48024.

Indiana Jones — memorabilia including international, send large SASE for list — R.O.B., 6437 Pepper Hill Dr., Yorba-Linda, CA 92686.

STAR WARS, Mark Hamill & Sci-Fi Magazines, photos, books, memorabilia. Send SASE for list. OTM, PO Box 5276, Orange, CA 92661-5276.

Whip info — instruction, tips, etc. on beginning whip cracking. To receive this info and more send \$1 and SASE to Russ Maede, RR#2, Fairbury, IL 61739.

WANTED

Would you like to create SW films and effects? How about seeing your AT-AT stomping through snow at a film contest? I need someone to help on a short film. Ron 108 Woodside Ave., Freeport, NY 11520 516-379-9223.

Unusual photographs of Lucasfilm projects: SW, Indy, etc. Canids, behind-the-scenes, foreign. Will buy/ trade. L. Cowan, PO Box 5276, Orange, CA 92661.

ORGANIZATIONS, CONS & ZINES

Aug 4 — Alexandria, VA. The Super NoVa Toy Show, Quality Inn. STAR WARS/Sci-Fi/Fantasy. Contact: SNP, 6112 Clearbrook Dr., Springfield, VA 22150 (703) 451-4276.

Join The Official STAR TREK Fan Club! Receive 6 issues of The Official STAR TREK Magazine, 8 X 10 color photo, patch and more! Membership \$9.95 for 1 yr. OSTFC, PO Box 111000, Aurora, CO 80011.

Join the Official BACK TO THE FUTURE FAN CLUB! Receive the Official BTTF Magazine plus exclusive membership kit including poster, photos, stickers, patch and more! \$9.95 for 1 yr. BTTF Fan Club, PO Box 111000, Aurora, CO 80011.

FAN FORUM

(Continued from Inside Cover)

news of George's plans to make another *Star Wars* film! When *Star Wars* came out I was 7. My friends are all in their late teens and early 20's now. If the next movie does not come out till 1997, we'll all be taking our own kids to see it by then. Please call Ron Howard and ponder it now!

Diane Wallis
Ventura, CA

...I'm seventeen and a Polish girl. I love the movies of George Lucas. Some days ago I received The Lucasfilm Fan Club Magazine from Barbara Margerrison (Producer's Assistant, Lucasfilm UK). I just thought I would write to you and say what I think of your magazine. I've seen only two of your magazines, issues #3 Spring '88 and #7 Spring '89, but I think they are wonderful! I have enjoyed them very much. I enjoyed the article on Mark Hamill and Harrison Ford. The interviews and pictures are all interesting and exclusive, the print is easy to read, photographs are clear and fine. Bravo! It's a very big pity that I can't buy your magazines! Keep up the good work!

Edyta Biernacka
Drohiczyn, Poland



By John S. Davis

Twelve years ago, the model makers at the newly reformed ILM in northern California got themselves into more than they had bargained for. The first *Star Wars* film required fewer than fifty models and the model makers figured they would only have to build some supplementary models for *The Empire Strikes Back*. The task, however, proved harder than expected.

"There was an awful lot of quantity of stuff that had to be done," says model maker, Lorne Peterson. "I think we fooled ourselves a bit when we first got here. I don't mean just me, but the whole group. We thought that the models were made from *Star Wars* and that there would be some supplemental models made, but it wouldn't be that much. Let's just say there was something like fifty models made for the first *Star Wars* and we thought we could just use those. It didn't work out that way at all. George had wanted details and close-ups and then there was a whole flotilla of different ships that were made. So, eventually, it worked out to one hundred and fifty models. So I think we labored with the illusion that we were going to do less and it turned out we were actually doing a lot more. Also we were in a brand new facility. The building had to be built while we were working. One day they were building a second story above our heads: nails were hammered in and boards were slapped down, and a couple of the model makers just said, 'I'm going home. When they get through with that I'll come back. But not until then.' We didn't have as many people at that time. I think *Empire* was done with seven to nine model builders, now we have something like twenty eight."

For Lorne Peterson, building models for film was just something he fell into, it was never his goal. After he studied art in college, he went to work as an industrial designer for one of his teachers. A few years later he started his own company and eventually worked on some McDonald's commercials.

"Then various people were getting back together again who had gone to Long Beach State College," he says. "I knew several people who had worked on films. Doug Trumbull had just finished doing *2001* in England, and then he arrived in Long Beach and went to the industrial design department at the college that was nearby, looking for people to work on the film *Silent Running*. So those first people, John Dykstra, Bob Shepard and people like that started working on films, rather than industrial design. Then they went in kind of a parallel path and by the time they got the contract to do *Star Wars*, Bob Shepard was calling around to various people and he got in touch with me."

There are a lot of considerations to keep in mind when constructing a model. Not only do they need to be as light as possible, they also need to be durable, two considerations that would

seem to be at odds with each other. Models also range in size from a couple inches to ten feet or more. And sometimes one model needs to be built in various sizes. Then there are a few models that are so large and intricate that they cost a fortune to produce, such as Darth Vader's Star Destroyer, which cost more than \$100,000 to make.

Lorne Peterson explains:

"The way it was originally conceived was we would take the normal white star destroyer and repaint it to make it that particular color. But that would have eliminated that ship from ever being used again as a white star destroyer. So Joe Johnston started drawing up concepts of a different kind of ship. George and Joe Johnston wanted it to be much longer than the regular white star destroyer. So when we saw this thing and scaled it out, it turned out that to be really long it also had to have real thin cross sections. So the problem there was what kind of materials do you use to make something that's eight feet long and at its thickest point is only about seven inches, like a big spearhead, and it had to be light, too. So what we did is we got the model makers together and we talked about different techniques that people could think of and I think that I finally made the decision to go with honey-combed aluminum, which is real light. It's almost like two layers of thick foil with honeycombed aluminum inside. Also, because it was large it had a lot more lights and windows. So rather than drilling them and using fiber optics as we did in the star destroyer, we decided on putting neon on the inside. Then we etched windows in brass, so we had these half-inch wide by about a foot long strips of brass that had many little holes etched in and that was used as a mask over the top of the neon."

By the time *Empire* came around, Lorne was already one of the two heads of the model department, which didn't allow him the time for much hands-on model work. Yet, of the one hundred fifty models used for *The Empire Strikes Back*, which one does Lorne feel was the greatest challenge?

"I don't know if there was any particular model. It always had to do with the amount of time you have to do it. How difficult is something going to be if you only have four weeks to do it? I think we had seven weeks to do Vader's ship. I know, for me, I got a lot of pleasure out of doing Boba Fett's ship, not because it was a wonderful ship or anything like that, but I got to participate in a lot of the

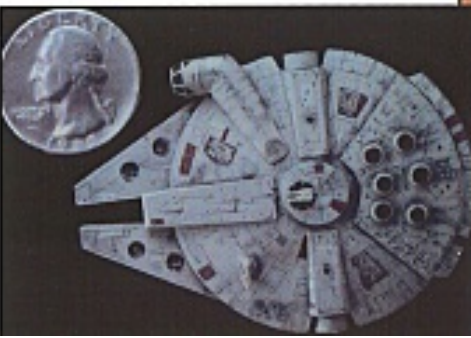
aesthetic decisions, how it would be, that kind of thing. Heading up the department at that time it was like you only got to hit the top of the waves and then you go on to the next project, and do the beginning phases of it. For some reason with Boba Fett's ship there was a little bit of a break so I could spend more time actually working on the wings, the nose, and the cockpit."

Of course, a lot more goes into a model than most people realize. Not only do they contain lights and fiber optics, they have cooling systems as well. Without this, the models would melt from the heat of the internal lights and the stage lights. At one time, model cooling systems pumped air into the model from an outside source, but now small hair dryer fans are incorporated within the models and are activated when the internal lights go on.

Since a variety of skills and considerations go into model building, what qualities and abilities does Lorne feel makes a good model maker?

"I could say a good aesthetic eye and attention to detail and certain mechanical things. But we do have model makers that run the gamut. Some of them are extremely mechanical and other's not at all and they tend to lean toward aesthetics like creating naturalistic landscapes and things like that. So there's no one attribute that fits the model shop. Some are mechanical, some are naturalistic."

If Lorne were to recommend one thing to those people wishing to be a professional model builder, it would simply be to study industrial design and go from there. Perhaps to a world far, far away. ■



Top: Luke Skywalker and Tauntaun lifelike miniatures. Middle: George Lucas discusses with ILM crew the particulars of a model. Below: miniature *Millennium Falcon* next to quarter.

A Look at the *Star Wars* Collection of Stephen Sansweet

By Lisa Cowan

Perched on a hilltop in Los Angeles, the house seems ordinary enough, but when Stephen Sansweet, bureau chief for the *Wall Street Journal's* Los Angeles office, opened the door and introduced me to his dog, Obi Wan Kenobi, I knew I was at the right place. The tastefully decorated first floor rooms give little hint of what lies on the floors below, but there are a few not-so-subtle hints in the forms of an original Ralph McQuarrie painting from *The Empire Strikes Back*, a genuine *Star Wars* arcade game, and a neon sign that reads *May The Force Be With You*.

The journey into Steve Sansweet's private empire begins at the top of a precarious downward-spiraling staircase. On the wall is a large glass case filled with *Star Wars* saga character masks by Don Post. The walls of the second level are lined with stylishly framed posters of the *Star Wars* saga, but it is on the third floor of his home that this forty-four-year-old journalist has housed what has to be the most complete and complex private collection of *Star Wars* memorabilia in the known universe. On shelves, crates, and boxes reside innumerable *Star Wars* toys, books, photos, posters, models, buttons, soap, hats, T-shirts, undershorts, sheets, towels, and entire store displays of *Star Wars* soaps and shampoos, and facial tissues. In this fifty foot long room can be found original prototypes of toys and props like a talking Yoda doll and a foam rubber Boba Fett jet pack, such rare items as a *Star Wars* bagatelle game (a type of pinball game) from Italy, a stuffed Chewbacca over three feet tall, the hand-painted *Star Wars* banner displayed at the 1976 World Con Science Fiction convention, and *Star Wars* action figures from countries as far away as Turkey and Poland.

On a rainy day in February, I had the opportunity to ask Stephen Sansweet how these, and over ten thousand other incredible items from the *Star Wars* universe,



Stephen Sansweet with his collection, on the "George Lucas Memorial Floor." He is holding the one-of-a-kind talking Yoda doll.

became his treasured possessions.

Steve, were you a collector before you started collecting *Star Wars* memorabilia?

Yes I was, but I started collecting about the same time the first *Star Wars* movie came out, and that's why the *Star Wars* collection got as big as it did. When I was growing up in the 1950s, I was fascinated with outer space. I clipped newspaper and magazines articles on the space program, and I had a few space toys. Then, in the mid-1970s, I wrote a story for the *Wall Street Journal* on Toy Collecting — mostly antique toys. One man I interviewed showed me some robots and said these were the new hot area of collecting. Seeing them brought back my childhood memories, and I went out and bought a few robots, put batteries in them, and gleefully watched them march, bipping and beeping across the floor. I was hooked and started buying space toys. This was in

late 1976.

Then, one fateful day in early May 1977, our entire *Wall Street Journal* office received invitations to come over to the 20th Century Fox Studio for a screening of this new science fiction movie called *Star Wars*. I remember going over there on a Saturday afternoon. As soon as that opening crawl came across the screen, I was blown away. I couldn't wait to buy anything and everything on *Star Wars*. I guess my first *Star Wars* collectible would be that invitation and the four page program book. I still have them.

What happened after that?

That first year (1977) there was very little to buy. There was a small mail-in kit with some paper items and a mail-in certificate for four miniature figures, but even these didn't appear until February 1978. The Kenner Toys started coming out in early 1978, and I bought at least one of everything. The toys were the primary things I collected at first, because I was also collecting all sorts of space toys — rockets, robots, space-ships, model kits — and at first *Star Wars* merchandise was just a part of this overall collection.

How did *The Empire Strikes Back* influence you and your collecting?

When *The Empire Strikes Back* was released, I started to realize just how much stuff was out there on these two movies, and with *Empire's* cliff-hanger ending, everyone knew there was going to be yet another film. Up until *Empire*, I hadn't been as obsessed with getting at least one of anything having to do with *Star Wars*.

Star Wars was wonderful because it was so different than anything else on screen. *Empire* got to me emotionally on a different level. It was fun and fascinating, but it also had an emotional element and a certain darkness to it that added another dimension to the movie which was unexpected. I never thought that Lucas could come close to duplicating the kind of thing I felt when I saw *Star Wars*, and I was amazed that I loved *The Empire Strikes Back* as much as I did.

So, after seeing *Empire*, I made a point to go back and fill in my *Star Wars* collection, to

seriously try and collect all the materials I could get. I also began to seek out the more unusual items, and foreign items. Up until I saw *The Empire Strikes Back*, I hadn't realized the *Star Wars* saga had been heavily merchandized overseas.

Among your vast collection are many items from Europe, Japan, and even from Poland, Czechoslovakia, and Turkey. What lengths have you gone to acquire some of your items?

I've written many letters, made contacts, traveled. I went to Europe on a vacation in 1985 and did some collecting. I went to the Far East on company business that same year and scoured Malaysia and Hong Kong. I was devastated to learn that the only *Star Wars* movie posters made in Malaysia were hand painted on canvas that was white-washed over to paint other posters on. Can you imagine what such a hand-painted *Star Wars* poster from Malaysia would be worth? But they were all painted over.

Many of my overseas items, such as my *Star Wars* action figures from Poland, Czechoslovakia and Turkey, I've gotten from dealers at Science Fiction conventions and toy fairs, or by answering ads in collector's publications. I subscribe to many different publications and I'm always looking through their classified ads. In fact, a lot of dealers know me, and if they get something they think might be real rare, they give me a call first. Sometimes they ask me what the item is worth, which gets embarrassing if it's something I want.

What are some of your more valuable *Empire* collectibles?

"The Holy Grail" for today's *Star Wars* collectors is the Die-cast Tie-Bomber in the *Empire* window box. I was fortunate enough to find this rare item, new, on the shelf at Montgomery Ward for \$6.99, and today it is worth around \$500.00. Other rare items were Kenner products sold only in store catalogs such as Sears and JC Penneys. The Cloud City Play Set could only be bought through the 1980 Sears Christmas catalog. These and other things such as Kenner action figures in sets of three or six have become very rare, and sought after.

What is the most fun about collecting?

The most fun is the search; knowing that there is something out there you want, and trying to find it. Then actually finding it gives you the most satisfaction. Since 1983, I've been trying to find a series of eight mini-books that were packed in Canadian Cheerios packages. They seemed impossible to find, but just last week, a friend in Canada found some, and so at last I have these books still sealed in their original



Above: the prototype IG-88 droid, next to a finished doll, and other IG-88's. Below: Sansweet by some of his new *Star Tours* memorabilia.

package. Finding things like these after searching for them for six years is what makes collecting exciting.

You mentioned a friend in Canada; have you made friendships through collecting?

Yes, that's been one of the nicer aspects of this whole collecting world. When I visited Japan, I got the opportunity to meet Eimei Takeda, a school teacher with whom I'd been corresponding for many years. He has been my main source for Japanese *Star Wars* items. When he and his sister came to this country, we spent a week hunting and collecting American *Star Wars* items for his collection, although we have become partners, and feel that this is our single collection.

Do you ever sell items from your collection?

Oh yes. At one point I tried to get duplicates of everything, until I ran out of room. I use my duplicates to trade with people around the country.

Trading is fun because you find out about items that may have only been sold in certain parts of the country, or things you've never

heard about. I've traded for many of my more rare items.

One of the things I've tried to do in the past few years is to acquire prototype and one-of-a-kind items. One of my most treasured items is the Kenner Talking Yoda Doll. This is a stuffed, hand-painted Yoda doll, larger than the hand-puppet that was later released. It has a voice box with a pull string and says different expressions in Yoda's own voice — Frank Oz's voice. It's just fantastic, and I can't imagine why Kenner didn't put it into production. I also have a prototype IG-88 Droid, which is the hardest to find of the large

dolls, because it was the last of the 14" figures to come out (Sansweet has one each of all the 14" figures, still in their boxes). The prototype IG-88 is at the stage before the final mold was made, so it has arrows on it to show where the gaps in the plastic should be closed up. (Sansweet did not get either of these items direct from someone at Kenner, as many might think, but the Force was certainly with him one day back in 1986.)

In April 1986, I wrote an essay for the *Wall Street Journal* about my obsession, and as a result of that, I got a phone call from someone at Kenner who worked in their Research & Development department. He said, "I've got a bunch of this (*Star Wars*) stuff sitting around: are you interested?" Was I interested! I'd been looking for the large sized speeder bike that you could only get by winning a sweepstakes. He had two of those! Among other things, he also had a bunch of *Revenge of the Jedi* action figure cards that were supposed to be destroyed, but someone had put away a large carton of them. Talk about treasure! The catch was he would only sell if I would buy everything for around \$2,500.00. It was a lot of money and I thought, "What am I, crazy?" But I did it because I desperately wanted the bike. But with all the duplicates I had bought, I was able to sell some of them and earn back all the money within six months.

You've called this your obsession, rather than a hobby or an innocent diversion, true?

Oh it's definitely an obsession, a mad obsession, but there are lots of worse things to be obsessed about. This is a rather benign obsession.

Except that it's certainly cost you a fair amount of money, including a room addition to your house.

An entire floor! The house is built on stilts on a hillside, and some years ago I built a second (lower) floor onto the house. However, I almost immediately filled the storeroom on the second floor with my space toy collection, so two years later when my *Star Wars* collection started to take over, I decided I needed yet

more room, and I added a third floor below that, the George Lucas Memorial Floor. And already it is filled, nearly to capacity, with nothing but *Star Wars* memorabilia.

How do you locate any one item in your vast *Star Wars* Empire?

I've slowly been doing an inventory of all the items. Right now I've got eight categories inventoried: I have more than 700 *Star Wars* Trilogy posters from around the world, including a lot of the advertising posters. I've got over 100 store displays, 623 magazines, 50 Japanese magazines, 158 fanzines, over 200 lobby cards, 25 different press kits, including one from the *Star Wars* Christmas Holiday TV Special from 1978. I have *Star Wars* books from around the world, and all the U.S. and British *Star Wars* comic books. I haven't inventoried all the toys, but I have at least one of every toy that Kenner ever produced, based on the Kenner catalogs, and nearly everything made by all the other USA companies that made licensed *Star Wars* merchandise.

You realize that there will be thousands of *Star Wars* fans and collectors dying of envy upon reading this. (Sansweet grins).

Actually there are more *Star Wars* collectors today than ever. I'm seeing a whole new generation, kids who were not even born when *Star Wars* came out, now collecting *Star Wars* saga toys. And it seems to be steadily increasing. Some fans specialize — I know one fan who has 5,000 mini action figures. There are memorabilia dealers who are now specializing in *Star Wars* collectibles, and they can't keep the stuff in stock.

Are you still collecting?

Yes. I'm still collecting because I still find things that I don't have, that I didn't know existed — foreign items, packaging variations, and the new *Star Tours* items. There is an incredible amount of new *Star Tours* items available at "Endor Vendors," the *Star Tours* store at Walt Disney World's Disney/MGM Studio Tours in Florida. When I attended the (1990 *Star Tours*) Grand Opening, I walked out of "Endor Vendors" with \$838.00 worth of stuff — nifty new T-shirts, sweatshirts, carry-on bags, buttons, and hats! Even brand new *Star Wars* related items become instant collectors items. There is still a lot of collectible *Star Wars* material out there. And it is always a thrill to find something that came out years ago that you didn't know existed.

What are your ultimate plans for your unique collection?

I'd love to set up a museum, like Bob Burns, or Forrest Ackerman; something with plexiglass cases and spotlights. I'd love to get some manikins and dress one as Darth Vader, and one as a Stormtrooper.

Would you say this collection has enriched your life?

Well, it's enriched my life, and impoverished my bank account. The rarer the item the more expensive it's going to be. Over the years, all *Star Wars* memorabilia has gone up in value, and what I'm primarily seeking now are things like cast and crew items, props, premiums, and limited editions. Those things don't come cheap, but I find that if I go a month or two without finding something, I sort of get a little crazed, a little hungry. But I always find things! Maybe the Force is with me?

I maintain this collection because the *Star Wars* movies really meant a lot to me. They liberated me. They meant that as an adult you could be a kid again. I could walk into a toy store and buy things for myself. Lucas made it okay to be a kid again. After a long, hard day at work, it is so great to walk into that room and take something off the shelf and look at it again; it brings a big smile to my face. It's just fun!

IMPORTANT FAN CLUB INFORMATION

MEMBER # — Your MEMBER # can be found above your name on your mailing label. Please include your MEMBER # when changing your address, renewing and corresponding with the club.

RENEW W/H — Your RENEW W/H, above your name on your mailing label, is the LAST ISSUE you will receive under your current membership. Unless you renew this will be your LAST ISSUE.

RENEWING YOUR MEMBERSHIP — A renewal envelope is provided with the LAST ISSUE of the magazine you'll receive under your current membership. You may wish to renew early to insure you do not miss an issue of the magazine. ALWAYS include your MEMBER # on your check and on the outside of your renewal envelope.

CHANGE OF ADDRESS — The fan club is not responsible for lost magazines if you do not inform us of your change of address BEFORE you move. Be sure to include your MEMBER # when sending in your change of address.

ACTOR FORWARDING SERVICE — Send us your letter with the celebrity's name clearly printed on the envelope and we'll forward it on to that person.

LETTERS — If you would like a response to your letter, please be sure to include a self-addressed, stamped envelope.

CONVENTION LISTING

SEPTEMBER 1990

Sept. 1-2 — Orlando, FL. Holiday Inn International Drive. TREKFEST ORLANDO with guest Jonathan Frakes. For more info write or call: TREKFEST, P.O. Box 17825, Plantation, FL 33318-7825; (305) 474-7300.

Sept. 1-2 — Kansas City, MO. DELECON ONE: A NEW BEGINNING with location and guests to be announced. For more info write or call: Enterprise Association, Box 17-1019, Kansas City, KS 66117; (913) 371-5268.

Sept. 1-2 — Seattle, WA. Red Lion Bellevue. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Sept. 1-2 — Green Bay, WI. Embassy Suites. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Sept. 7-9 — Phoenix, AZ. COPPERCON 9 with location and guests to be announced. For more info write or call: COPPERCON '90, Box 11743, Phoenix, AZ 85061; (602) 730-8648.

Sept. 7-9 — Bratislava, CZECHOSLOVAKIA. PARCON with location and guests to be announced. For more info write: Vlado Spon, Togliattihov 10, Bratislava 851 02, CZECHOSLOVAKIA.

Sept. 8 — Manchester, ENGLAND. MANCHESTER COMIC/SP & FANTASY FILM FAIR with location and guests to be announced. For more info write: Fantasy World, 10 Market Sq. Arcade, Hanley, Stoke-On-Trent, Staffs ST1 1NU ENGLAND.

Sept. 8-9 — Albany, NY. FANTA CON with location and guests to be announced. For more info write or call: Tom Skulan, 21 Central Ave., Albany, NY 12210; (518) 463-1400.

Sept. 8-9 — Schiller Park, IL. SOMACON 2 with location and guests to be announced. For more info write: Liberation, P.O. Box 06491, Chicago, IL 60606.

Sept. 14-16 — Moscow, ID. MOSCON XII with location and guests to be announced. For more info write: MOSCON, Box 8521, Moscow, ID 83843.

Sept. 15 — Greenville, SC. CAROLINA CON IX with location and guests to be announced. For more info write or call: Steve Harris, 100 E Augusta Pl., Greenville, SC 29605; (803) 232-6235.

Sept. 15-16 — Danbury, CT. Hilton Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Sept. 15-16 — Fresno, CA. Hacienda Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

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Sept. 21-23 — Calgary, CANADA. CALGARY GAMING CON with location and guests to be announced. For more info write: CALGARY GAMING CON, 207 Bernard Dr. NW, Calgary, AB, T3K 2B6 CANADA.

Sept. 22-23 — Orlando, FL. ORLANDOCON with location and guests to be announced. For more info write or call: Jim Ivey, 561 Obispo Ave., Orlando, FL 32807; (407) 273-0141.

Sept. 22-23 — Fargo, ND. VALLEYCON '90 with location and guests to be announced. For more info write or call: Tony Tilton, PO Box 7202, Fargo, ND 58108; (701) 232-1954.

Meet the staff of Lucasfilm Fan Club at this event:

Sept. 28-30 — Denver, CO. Regency Hotel. STARCON '90 with guests Walter Koenig, Mark Lenard and Gates McFadden. For more info write or call: STARCON '90, PO Box 24590, Denver, CO 80224; (303) 671-8735.

Sept. 28-30 — Atlanta, GA. Omni International Hotel and Convention Center. GEORGIA FANTASY CON with guests to be announced. For more info write or call: Ed Kramer, P.O. Box 148, Clarkston, GA 30021; (404) 921-7148.

Sept. 28-30 — Worthington, OH. CONTEXT 3 with location and guests to be announced. For more info write or call: Fanaco, Box 2954, Columbus, OH 43216; (614) 889-0436.

Sept. 28-30 — Grand Rapids, MI. PARLIMENT with location and guests to be announced. For more info write: Dave Marshall, 1160 36th St. SW, Wyoming, MI 49509.

Sept. 28-30 — Alexandria, LA. SATELLITE ONE with location and guests to be announced. For more info write or call: SATELLITE ONE, PO Box 13135, Alexandria, LA 71315; (318) 442-8292.

Sept. 29-30 — Erie, PA. Quality Hotel Erie Plaza. ERIE TREK I with guests Majel Barrett Roddenberry, Colm Meaney, Mark Lenard, Grace Lee Whitney and more! For more info write or call: ERIE TREK I, Kitchen Sink Conventions, c/o Mike Kitchen, PO Box 3073, Erie, PA 16508-0073.

Sept. 29-30 — Cincinnati, OH. Drawbridge Inn. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

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